THE MAGAZINE OF TIME AND SPACE

DOCTOR WHO MONTHLY

№84
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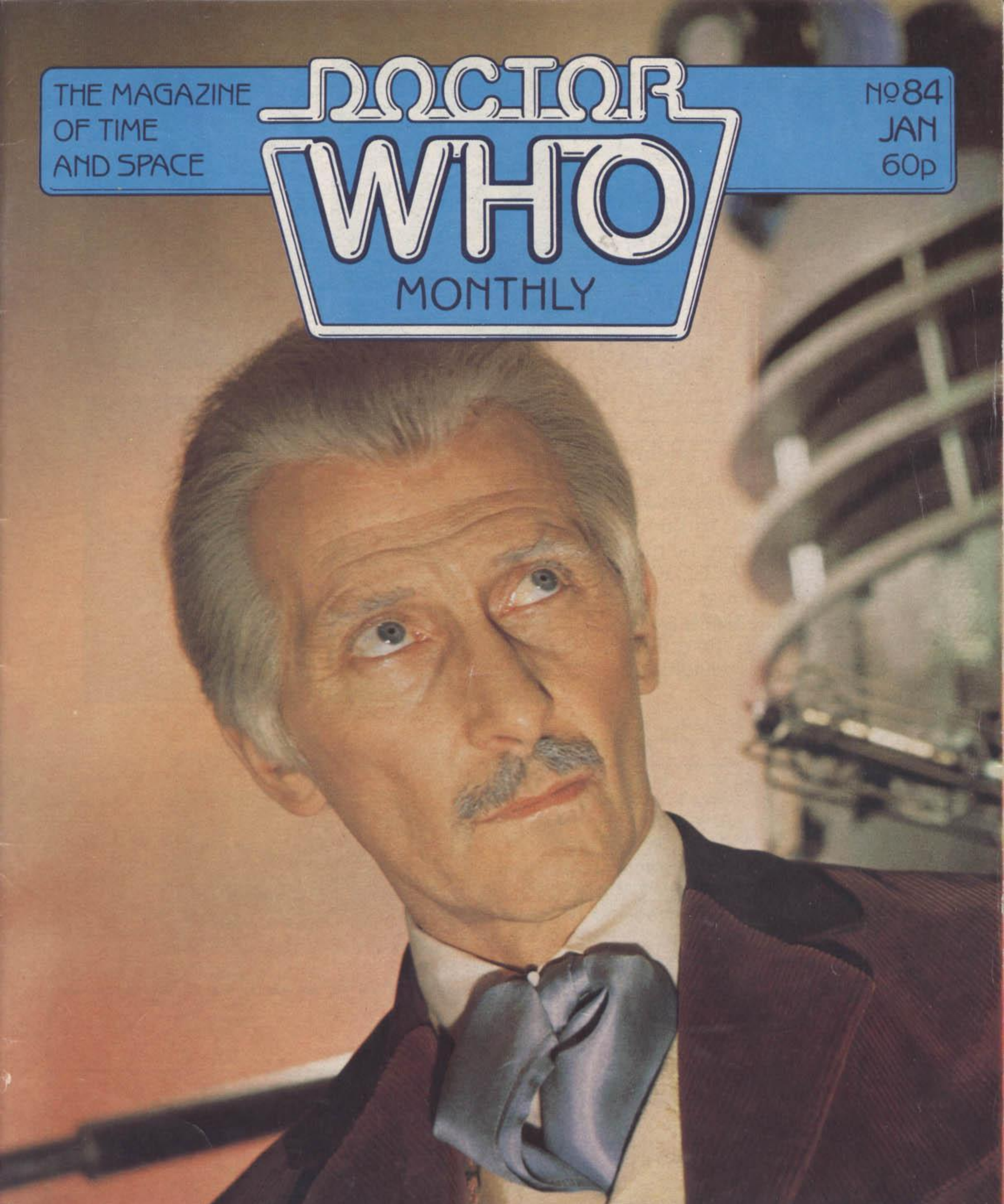

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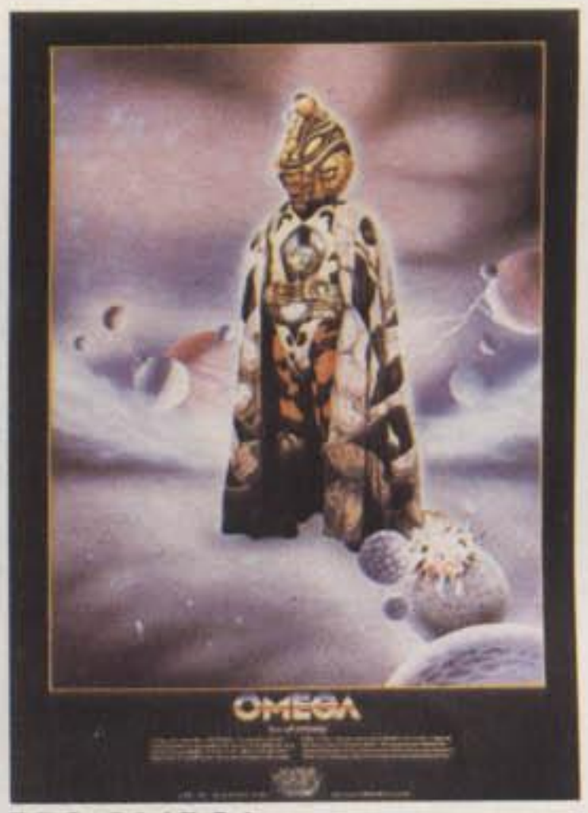

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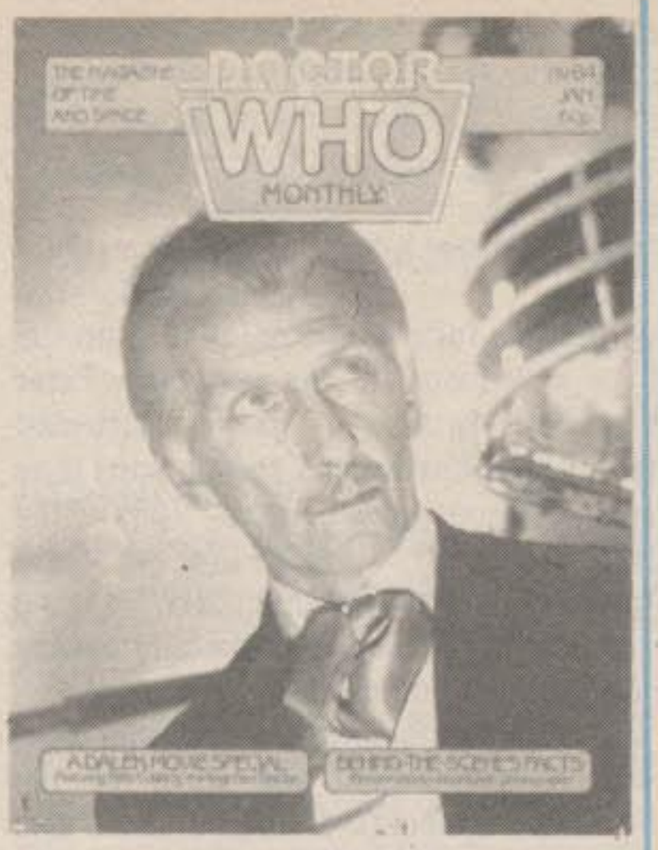

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DOCTOR WHO

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Our readers voice off in this month's amazing selection of cosmic correspondence.

GALLIFREY GUARDIAN 6
The Doctor arrives in Geordieland. News of a week-long Doctor Who *festival in Newcastle Upon Tyne, plus details of an English Doctor in America.*

THE MODERATOR 7
A thrilling new comic strip adventure with the Doctor running into more trouble in the unlimited boundaries of time and space.

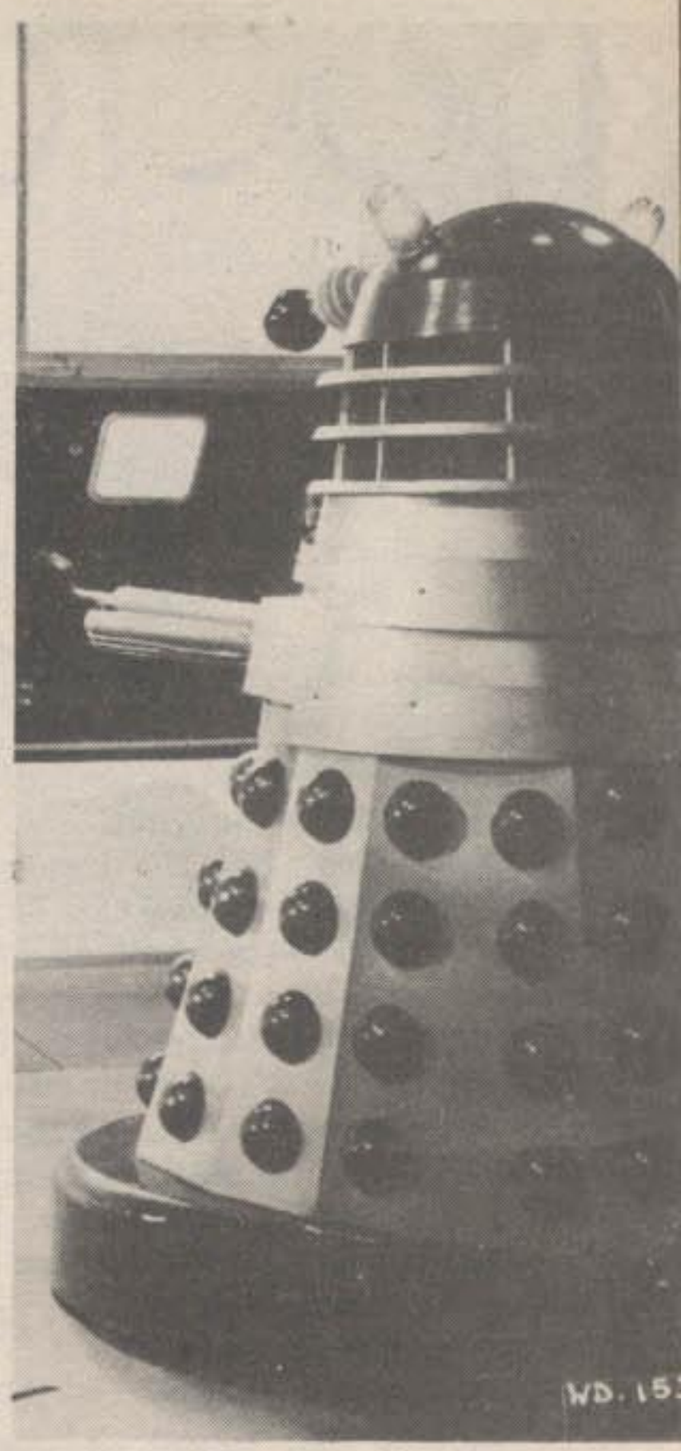
DOCTOR WHO ARCHIVES 11
This month we feature the exciting Tom Baker story, The Ribos Operation, *which was the first part of the* Key to Time *saga. First broadcast in September 1978, this was the story that introduced the White Guardian character, and guest starred Ian Cuthbertson, Cyril Luckham and Prentis Hancock.*

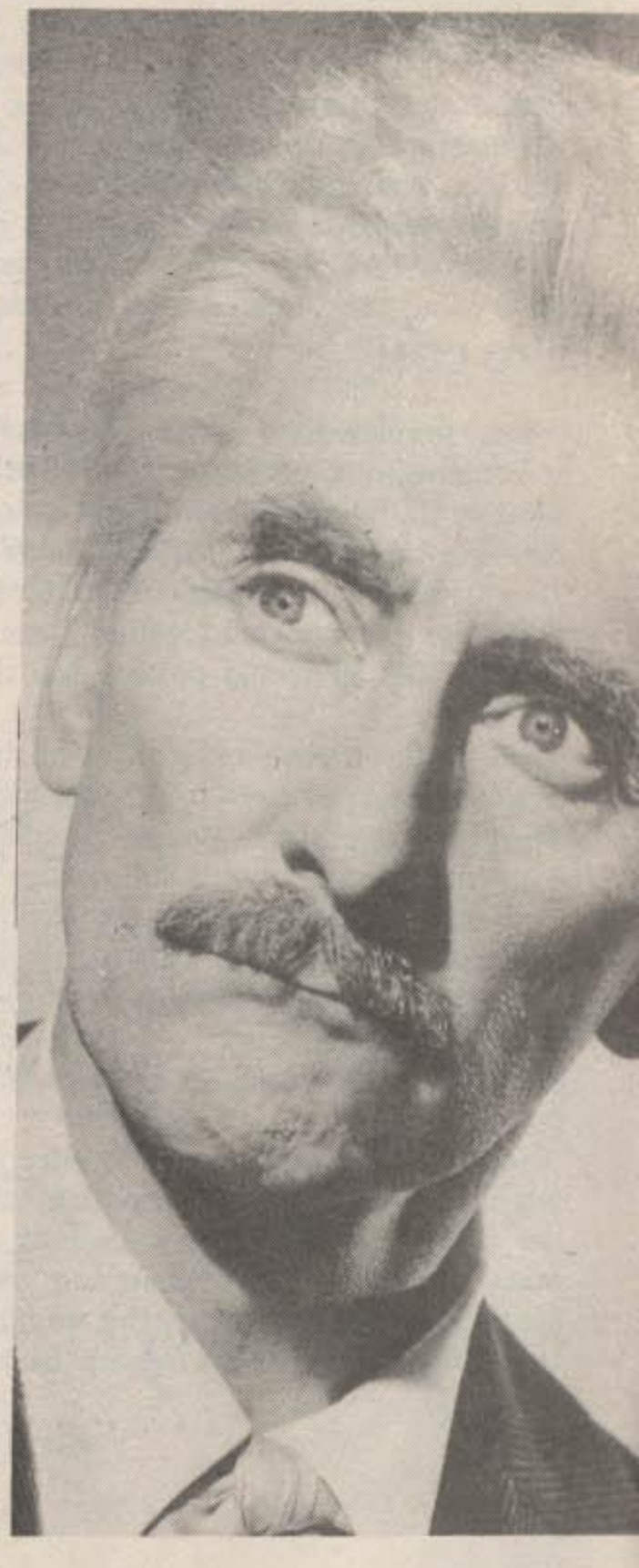
A SHIP CALLED SUDDEN DEATH
As a prelude to an exciting new comic strip featuring the famous Freefall Warriors soon to be unleashed from Marvel Comics we present, by popular demand, this motley crew of intergalactic mercenaries in their first adventure.

THE DALEK MOVIES 21
A **Doctor Who Monthly** *Special on the two feature films starring Peter Cushing as the Doctor. We present an in-depth article on the making of* Doctor Who and the Daleks *and* Daleks Invasion Earth 2150 A.D., *plus behind-the-scenes facts and many previously unpublished photographs.*

MATRIX DATA BANK 41
The biggest load of Doctor Who *trivia in the history of the Universe. Send all your queries here.*

BOOK REVIEW 42
We take a critical look at a new book, Doctor Who – The Unfolding Text, *which intelligently explores the creation and continuation of the world's longest running science fiction TV series.*





DOCTOR WHO LETTERS

Please send all letters to:
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PETITION

It is constantly being brought to our attention that old *Doctor Who* stories are being found; they are restored, copied and then kept in the archives at the BBC. This news is very welcome and not to be sneezed at.

However, this situation does not answer the needs of the *Doctor Who* fans, who would like to see some of the old stories again. Indeed many viewers would like to see these stories for the first time. As our beloved Doctor celebrates his 20th anniversary, now is the time to strike whilst the proverbial iron is hot.

I am forming a petition, and if you would like to see a regular repeat season (i.e. *The 6 Faces of Doctor Who*) please write to me at the address below, telling me who is your favourite Doctor and what stories you would like to see again.

I am aiming for 2,000 names. Even more! With this petition the BBC has to answer our needs. So come on fans, write to me.

Peter Figgins,
20 Cumberland Road,
Bromley,
Kent.

ENIGMA

I do not love thee, *Doctor Who*
The reason why, I won't pursue
But this I know, and know full true
I do not love thee, *Doctor Who*.
Omega.

PRO-CON

I was prompted to write after seeing the advertisement on the back cover of **Doctor Who Monthly 82** for the convention in Chicago. It's very frustrating being told that there will be "The greatest assemblage of *Doctor Who* celebrities ever gathered together", and finding out that it's all taking place a few thousand miles away.

Due to the tremendous crowds at the Longleat convention in April it was very hard to see any of the celebrities. Maybe I'm complaining a bit too much, after all I *did* manage to catch a glimpse of Jon Pertwee in the distance, surrounded by fans, and I did get to see Sarah Sutton and Patrick Troughton after braving the queues for three hours . . . but I can't help feeling that the Americans are getting a better deal.

What we really need in this country is a well-organised *Doctor Who* convention, aimed at *real* fans rather than family day-outs, with as many celebrities as possible on stage for everyone to see. Admittedly this would be hard to do, but is this what the fans will be getting in Chicago?

Ray Brooking,
Bath,
Avon.

THE GREAT DEBATE

May I make one or two points about the continuing debate concerning the time in which the UNIT stories were set? Before *Mawdryn Undead*, it had frequently been assumed that the stories were set several years in the future. When the 1968 story *The Invasion* was broadcast, *The Radio Times* said it was set in the year 1975. However, this was never confirmed in the story. The only clue to its time was the Brigadier's reference to the Yeti invasion, which he said had happened four years previously. However, no precise date was ever given for the Yeti invasion.

It would be easy to assume that the UNIT stories were set in the years in which they were shown, had it not been for *Pyramids of Mars*. This was shown in 1975, but in the story it was clearly stated that Sarah Jane's "present time" was 1980. This would indicate that the UNIT stories were set some five years in the future.

However, earlier evidence contradicts this. As mentioned in *Matrix Data Bank* in No. 80, the Master was seen watching *The Clangers* on TV in *The Sea Devils* (though the conversation referred to was with Colonel Trenchard, not Jo Grant). In the 1971 story *The Mind of Evil*, the Chinese delegate Fu Peng refers to "Our Chairman, Mao Tse-Tung" – who died in 1976. And in the 1970 story *The Silurians*, in episode 6 the Permanent Under Secretary Masters returns to London and takes a taxi to the Ministry of Science. Upon arrival, the driver clearly asks for "Seven and six" (ie seven shillings and sixpence) for the fare. Since decimal currency was introduced in 1971, this indicates that *The Silurians* was in fact set in 1970.

So we have conflicting evidence, but after *Mawdryn Undead* the balance is heavily in favour of the UNIT stories being contemporary. It would be best to assume this and overlook the fleeting reference to 1980 in *Pyramids of Mars*.

Stephen Bell,
Bradford,
West Yorkshire.

That surely has to be the final word on the matter. Consider this debate now closed.

STATE OF DECAY

It is now my turn for giving opinions . . . on the state of the new Target books (especially Peter Davison stories). Instead of having illustrated covers featuring monsters and companions they just have Davison photographs (with the TARDIS behind him). More people are likely to buy books if they have good covers. So bring back artist Andrew Skilleter, as the only newish book with an illustrated cover is *Meglos*.

Now on to the programme. I feel that Turlough should not be in the show as the character is not suited to *Doctor Who*. I also think that script writer Terrance Dicks should come back. The idea of Colin Baker as the Doctor excites me very much as I did not like Peter Davison's style of acting that much.

After all these complaints, I move on to one very good aspect of *Doctor Who*, which is of course the **Monthly**. It has all the facts I want to know about and *Doctor Who?* by Tim Quinn and Dicky Howett is the most brilliant comic strip since *Hagar the Horrible*.

Nicholas Lakin,
Cannock,
Staffs.

TURLOUGH FAN

Doctor Who Monthly isn't bad. At least it's original, which is more than can be said for most of the girls' magazines my friends stuff their noses in.

I don't know what Jethrik (*Letters,* **Doctor Who Monthly 82**) has against Colin Baker as the Doctor. Having never watched *Coronation Street* (there are better things worth doing on a Wednesday evening, believe it or not), I can't say whether his hair bears any resemblance to styles worn on that programme. I thought everbody wore rollers in *Coronation Street*. I think he looks interesting, in an intellectual sort of way, rather friendly but as if he knows something you don't. As for Perpugilliam Brown, great! There's just one thing however, whenever anyone mentions her name, I instinctively say, "Don't you mean Paddington Bear?" I hope she doesn't become confused with him!

The thought of Turlough being made into a Cornish pastie (Ivan Tolstoliovich's letter, **Doctor Who Monthly 82**) might be highly amusing, but I doubt whether the resulting dish would be very appetising. *The Clangers* are quite sweet in their own way, but how can they possibly be compared to Turlough? Yes, maybe he is irritating, but isn't he *meant* to be? Surely that's part of his charm. He's certainly not daft! I think he's a really entertaining character, although he seems to have been 'sorted out' once and for all in *Enlightenment*, he still carries an air of suspicion. I get the impression Tegan still doesn't accept him. He's different from other companions; more lonely and inhuman. I feel I'd better point

something out here, as I'm afraid a few of your readers may jump to conclusions when they see I am of the fairer sex. Well, I'm standing up for Turlough because I really think the character is fabulous *not* because I think Mark Strickson is extremely attractive (I do, but that's beside the point).

Virginia Crispin.

MAGIC BOX

I enjoy reading **Doctor Who Monthly**, especially the Archives and articles on William Hartnell and Patrick Troughton, who are my favourite Doctors.

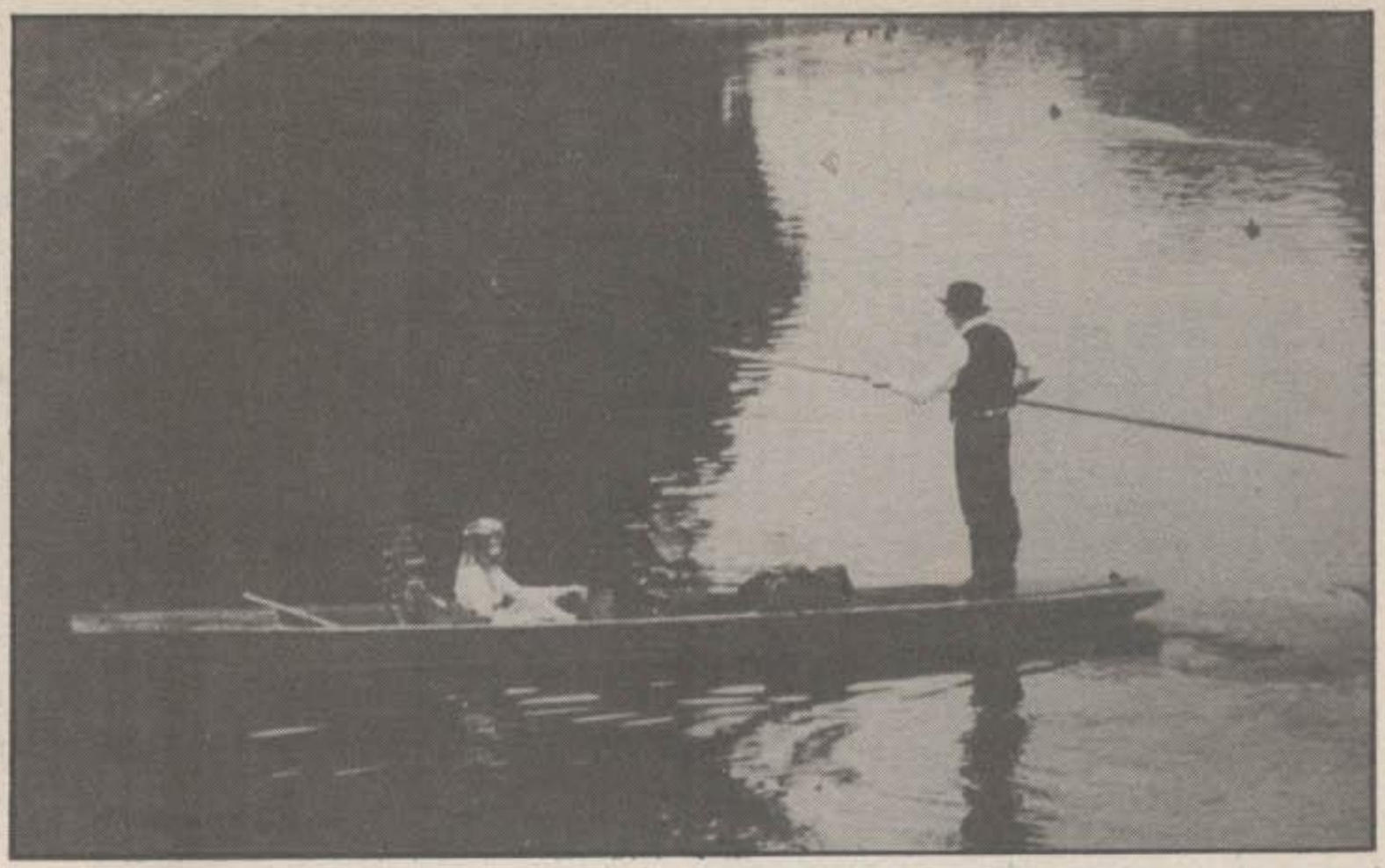
I wonder if any fellow readers have noticed the way the TARDIS exterior has changed over the years? The original was great, looking just like a real police box. Then the stacked roof got flattened, the window frames painted to match the rest of the box, the panel on the front went from white with black writing to dark blue with white writing, and the St. John's Ambulance badge disappeared. The present day model looks like something a Do-It-Yourself enthusiast knocked together in a spare half-hour! Perhaps the Chameleon Circuit isn't really out of action at all.

T. Henshaw,
Macclessfield,
Cheshire.

THE TIME LAWS

In **Doctor Who Monthly 81** someone asked why the Doctor and the Master always meet in the same order.

We know that the Doctor can't travel back down his own time stream and he is not usually allowed to meet his previous selves. The Doctor grows older by progressing along his time-stream and it would seem sensible for him to have a reference point – some standard to judge the passage of time by. This standard could be the time of Gallifrey – the home planet of the Timelords and their centre of operations. All of the Doctor's visits to Gallifrey have been in order (for them and for him) so it could be that however much he travels through time elsewhere, time on



Gallifrey moves at a constant rate – a sort of Gallifrey Mean Time. This constant rate would be the same rate at which the Doctor (and all Timelords) aged. The Doctor could never travel back in Gallifreyan time (so no nipping back to ask Rassilon whenever the Timelords hit a problem). If all Timelords were tied to the same Gallifrey time-stream then they couldn't travel back in each other's time either (this would be the same as going back in one's own time). Therefore, progressing at the same rate together, all meetings between all Timelords (like those between the Doctor and the Master) would be in the same order for all parties concerned.

Some rule would need to prevent a crossing or doubling back of time-streams (which Gallifrey didn't break, only side-stepped, by removing the three Doctors from their time-streams). I like to think this would be a fundamental law of time travel, but if it were under the control of Gallifrey it could be maintained by some automatic device fitted to TARDISes. This device could be such a basic and integral part of a TARDIS that the Master couldn't remove his without destroying the ship. (An automatic device would be better than constant monitoring of all TARDISes by Gallifrey.) Even if the Master did remove his device, the Doctor's would still function and anyway an out of sequence series of meetings could be just as dangerous for the Master as for the Doctor.

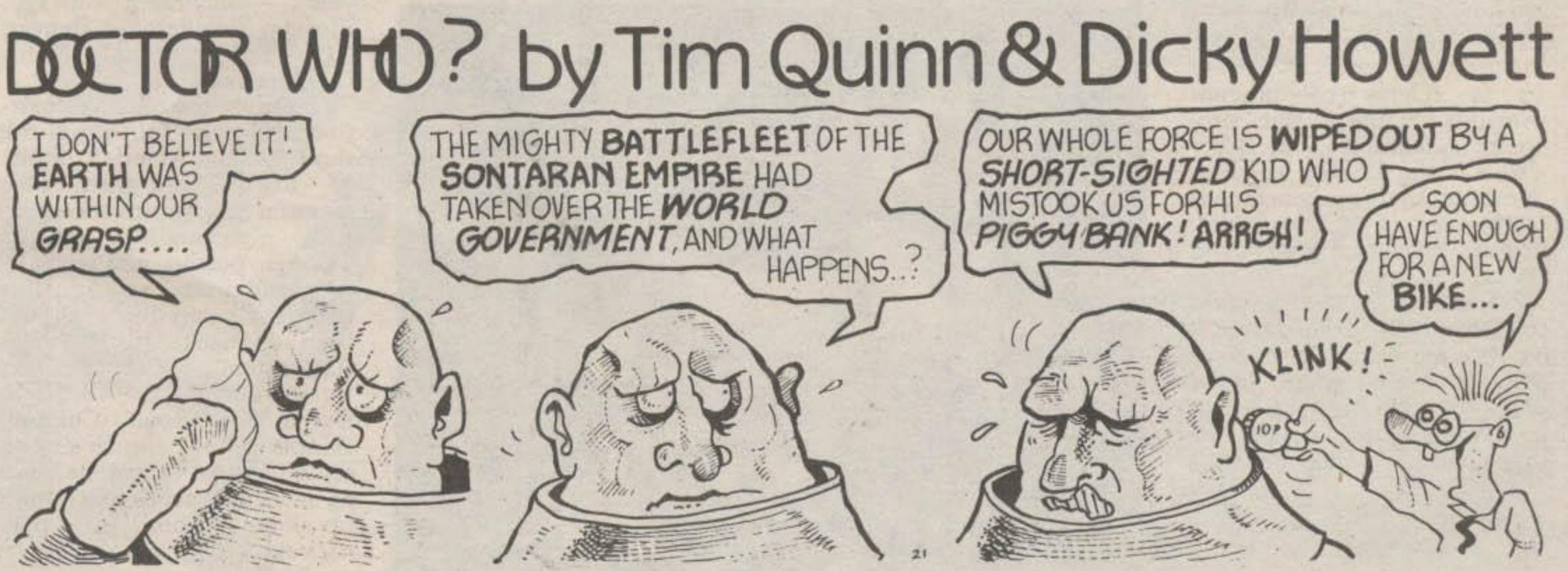
John Wolstenholme,
Dranfield Woodhouse,
Sheffield.

BABON CALLING

On reading the article entitled *Introducing: Colin Baker* in **Doctor Who Monthly 82** I noticed a reference to Baker starring as Babon the Terrible in an episode of *Blake's 7*. However in the actual episode in which he appeared, entitled *City at the Edge of the World*, it was said that his mother called him Babe and other titles which he told Vila were Babon the Berserker and Babon the Butcher. No reference was made to him being called Babon the Terrible.

If *Blake's 7* character names are to be included in articles in your magazine, they should, at least, be correct, because *Blake's 7* was an excellent science fiction series and should be remembered as it was seen and not down-graded in any way.

Mark Gilbert,
Stubbington,
Hants.


DOCTOR WHO? by Tim Quinn & Dicky Howett
I DON'T BELIEVE IT! EARTH WAS WITHIN OUR GRASP....
THE MIGHTY BATTLEFLEET OF THE SONTARAN EMPIRE HAD TAKEN OVER THE WORLD GOVERNMENT, AND WHAT HAPPENS..?
OUR WHOLE FORCE IS WIPED OUT BY A SHORT-SIGHTED KID WHO MISTOOK US FOR HIS PIGGY BANK! ARRGH!
SOON HAVE ENOUGH FOR A NEW BIKE...
KLINK!
21

THE TARDIS COMES TO TYNESIDE

Following the success of vintage *Doctor Who* adventures screened at the National Film Theatre in London over a weekend in October, BBC prints are due to materialise further up the country in Newcastle-upon-Tyne in December. In celebration of twenty years of the Timelord, a Tyneside cinema club is staging a week-long festival for all Geordie *Doctor Who* fans to enjoy.

From 11-17 December, they are screening eight shows of early episodes featuring all the Doctors, the Cybermen, the Ice Warriors, the Daleks and many more, plus special events. The *Doctor Who* adventures to be shown in this short season are as follows:–

Sunday, 11 December: The first ever *Doctor Who* story as shown on BBC Television over November and December 1963, plus a previously unscreened pilot episode which shows the way the series might have progressed.

The Coming of the Daleks, the second serial starring William Hartnell as the Doctor, shown complete. This was the story which gave *Doctor Who* overnight immortality as the Daleks glided into science fiction's hall of fame.

Monday 12 December: Patrick Troughton stars in *The Mind Robber*, a fantasy tale of the Doctor caught in the Land of Fiction, where the travellers encounter Gulliver, the Minotaur, the Unicorn and Sir Lancelot, as well as White Robots and giant clockwork soldiers.

Wednesday 14 December: Myth, Magic and Monsters. Jon Pertwee's Doctor leaps into colour – exciting episodes from *The Ambassadors of Death, Terror of the Autons, Frontier in Space* and *Invasion of the Dinosaurs*.

Thursday 15 December: Travels in the TARDIS. Covering five years of episodes with Tom Baker as the Doctor, including *Ark in Space, The Deadly Assassin* and *The Talons of Weng-Chiang*.

Friday 16 December: An unedited version of *The Brain of Morbius*, the story the script writers regarded as a pure spoof of *Frankenstein*, but felt by some critics to be verging into a full-scale horror programme.

Saturday 17 December: *Kinda*, with Peter Davison as the Doctor, in which the audience is tumbled from the real world through Tegan's eyes down into the dark recesses of her mind.

Further details of tickets and booking information can be obtained from TYNESIDE CINEMA, 10/12 Pilgrim Street, Newcastle-upon-Tyne, NE1 6QC. Tel: (0632) 321 507.

DOCTOR WHO IN AMERICA

With both Jon Pertwee and Tom Baker episodes frequently being screened on a number of American TV channels, and Peter Davison adventures to follow, the latest television craze in the States has to be *Doctor Who*.

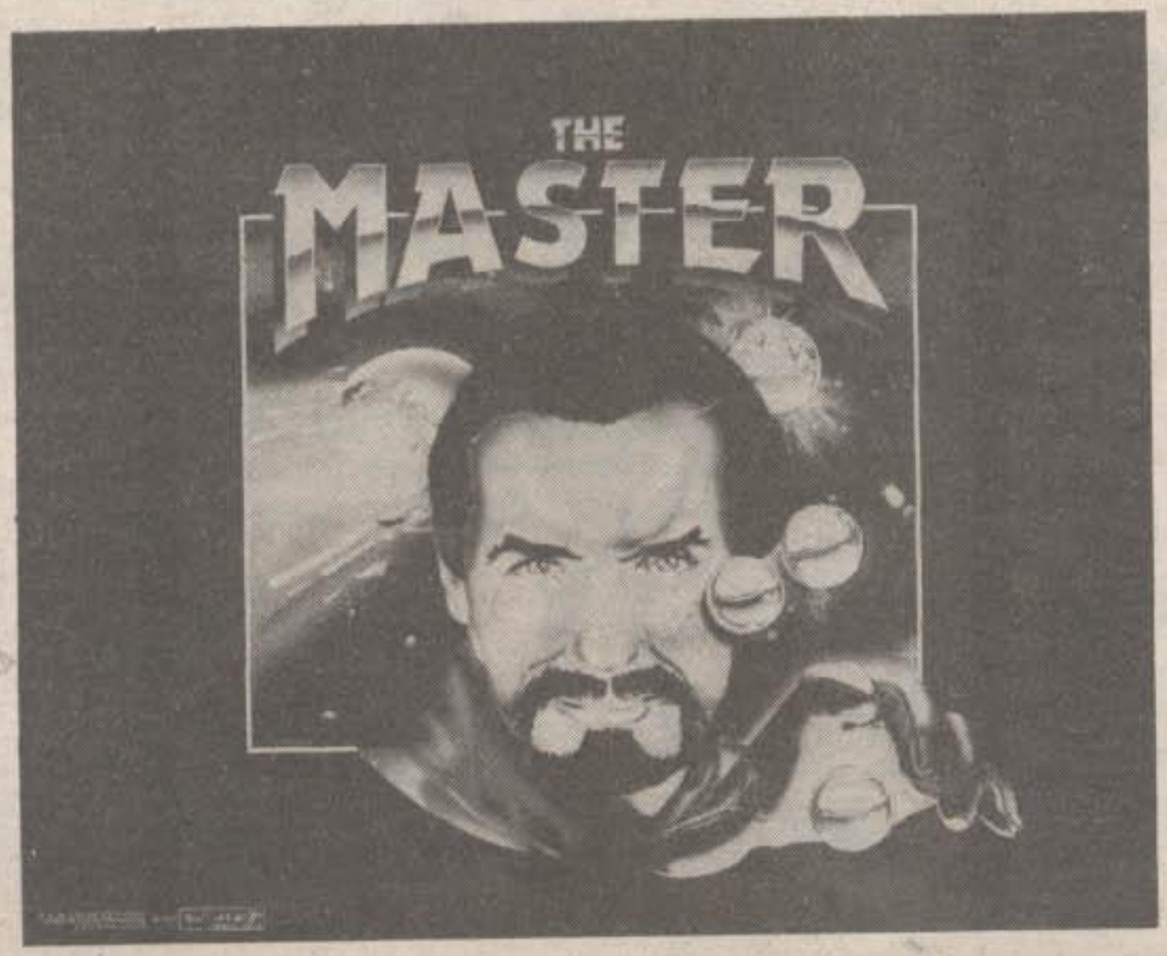
To cash in on this new fan market over there, a film company from Phoenix called Scorpio International is releasing a sixty-minute video 'special' entitled *Doctor Who in America*. Advertised as 'A unique look at science fiction and science fantasy as it relates to modern American culture' the programme features Tom Baker (Who *is* the Doctor as far as most fans there are concerned) with a variety of fans, sociologists, media experts and other guests who weave observations and opinions around clips from *Doctor Who* episodes. The video is hosted by an ex-actor called Tom Carroll, whose claim to fame appears to have been an appearance in Elvis Presley's *Blue Hawaii*.

Doctor Who in America will be screened on TV in the States, although plans to release copies of a home video cassette version (this will probably be limited to American video format) with additional footage of Tom Baker are being considered. An audio cassette, narrated by Tom Carroll, compiled from various interviews with Tom Baker is currently in preproduction. Further details can be obtained from Scorpio International Ltd., P.O. Box 11246, Phoenix, AZ 85601, USA.

As we go to press, the final preparations are being made for the huge American *Doctor Who* convention in Chicago. Described as *The Ultimate Celebration*, organised by Spirit of Light Enterprises, the event is to tie in with the 20th anniversary of *Doctor Who*. The convention is due to take place on the 26th and 27th November, preceded on November 23rd, the actual date of the show's anniversary, by a screening of *The Five Doctors* throughout the United States by over 80 TV stations.

Doctor Who – The Ultimate Celebration will bring together four of the series' Doctors and sixteen companions, writers and directors and will be hosted by the current producer of the programme, John Nathan-Turner. Highlights planned for this event include original sketches performed by the stars, a celebrity-judged costume contest, video screenings and an auction. Smaller conventions have already been held all over the United States this year – including Chicago, Florida, Philadelphia, Denver, New York, Boston, North Carolina and Ohio.

To supply the massive coast-to-coast cult following the show has in America, Spirit of Light Enterprises also manufacture various *Doctor Who* merchandise such as T-shirts, posters and stickers. All enquiries as to this company's products should be addressed to Norman Rubenstein, Spirit of Light Enterprises Ltd., 4805 W. Irving Park Road, Chicago, Illinois 60641, enclosing a self-addressed envelope and an international reply coupon (available from all post offices).



THE·MODERATOR
Part·One

"I BUSTED OUT OF HYPER-DRIVE, STILL SINGING. THAT SAME DUMB SONG HAD ***INFESTED*** MY HEAD SINCE THE LAST TRIP EARTHSIDE. NO SHAKING IT."

"THE WARP-BAFFLES WERE STILL GLOWING WHITE HOT AS I SYNCHED INTO ORBIT AROUND MAGELLAN ..."

"WITH A COOL MILLION IN PLATINUM INGOTS STASHED IN THE AFTER-HOLD, COURTESY OF INTRA-VENUS INC., I WAS FEELING PRETTY LOOSE."

"OUT IN THE GREAT DUST-CLOUDS OF MAGELLAN, THE ZYGLOTS WERE GRAZIN'. EVERY SO OFTEN THEY'D SEND A CLOUD OF PURPLE VAPOUR SPURTIN' AGAINST THE BLUE OF SPACE..."

"THEY WERE CONVERSIN' IN COLOURS, YOU UNDERSTAND. SOME PEOPLE SAY THEY'RE THE RAREST AND MOST BEAUTIFUL CRITTURS IN THE GALAXY..."

"SO I **WASTED** ONE, JUST FOR THE HELL OF IT."

"JUST TO SEE IT **SQUIRM**, YOU DIG?

"I GAVE MAGELLAN AND IT'S MOONS A BRIEF ONCE-OVER, BUT TURNED UP ZILCH."

"SO I LINED UP THE TARGET AGAIN ON THE SHIPBOARD COMPUTER. JUST TO CHECK IT OUT."

"CRAZY. A **BLUE BOX** WITH A BEACON. WHAT WAS DOGBOLTER UP TO?"

"I KNEW THIS SCAM WAS LONG-TERM, THOUGH. WHAT WAS IT DOGBOLTER SAID? 'A NEEDLE IN A HAYSTACK! THE DUMB FROG. HE DOESN'T KNOW HOW **EQUIPPED** I AM..."

"IT'S ONLY A QUESTION OF **TIME.**"

"WHAT THE HELL. THE GALAXY'S FULL OF **WEIRDOS...**"

"AIN'T THAT SO?"

ELSEWHERE...

VWORP!

KEEP YOUR FINGERS CROSSED, GUS. IT MAY TAKE A LITTLE WHILE BUT WE'LL GET YOU HOME.

I KNOW, DOC. I'VE GOT FAITH IN THIS BOX OF TRICKS.

BUT IT'S A NEEDLE IN A HAYSTACK, ISN'T IT?

FINDING ONE WORLD OUT OF A MILLION?

TRUST... IS THE KEY WORD, GUS.

TRUST, FAITH... AND A LITTLE *INFORMED INTUITION* CAN WORK WONDERS.

BELIEVE ME.

HEY! YOU THERE!!

DON'CHA KNOW YOU AIN'T SUPPOSED TO BE *OUT* AFTER DARK?

WELL... NO... I...

GET LOST, YOU DUMMIES! THE *GAUNTS'LL* GETCHA!

WWOOPAAAAAW!

YOU HAVE BEEN WARNED! ALL CURFEW-BREAKERS WILL BE DISPATCHED! YOU HAVE BEEN WARNED!

HEY, DOC! THESE PEOPLE ARE **UPSET!**

YOU WANNA STICK AROUND AND HIT 'EM WITH SOME OF YOUR FAMOUS LOGIC?

NOT NOW, GUS...

"NOT NOW!"

WHAT WERE YOU SAYING, DOC? SOMETHING ABOUT TRUST AND FAITH?

OH, SHUT UP.

A PERIMETER FENCE. SOLID.

WE'RE **TRAPPED!**

DON'T LOOK NOW, DOC... BUT THE GRUNTS ARE COMING...

"GAUNTS, GUS. THEY'RE CALLED 'GAUNTS!"

"I DON'T CARE WHAT YOU CALL 'EM, THEY LOOK **DANGEROUS** TO ME. AND THEY'RE HERE!"

cont'd on pg 37

SEASON 18

TOM BAKER'S FOURTH OPERATIC ADVENTURE

THE RIBOS OPERATION

EPISODE ONE

A tremendous force draws the TARDIS out of the Space/Time continuum to the domain of the White Guardian. The Guardians are entities of immeasurable power who monitor and direct Time itself. Materialising before the Doctor in the guise of an elderly gentleman, the White Guardian tells him he has been chosen for a mission of vital importance. The structure of Time is threatened and the six segments of the Key to Time must now be assembled from their respective hiding places and used, by the Guardian, to restore the balance of the Cosmos. To help him trace the segments, all of which are disguised, the Time Lord is given a Core Locater and a new assistant. As he disappears, the old man gives the Doctor a grim warning: there is also a Black Guardian who likewise seeks the Key, but, "He must not get it. Doctor, at all costs, you must prevent that. Beware the Black Guardian . . !"

Back inside his Space/Time machine the Doctor and K-9 meet their new companion-Romanadvoratrelundar; a newly graduated Time Lord who believes herself to be on this mission at the command of the High Council President. Very sure of herself, Romana (her name abridged at the Doctor's insistence) lectures the two on how the Locater will give the spacial co-ordinates of the segments when linked into the TARDIS console, act as a compass at close range, and, on contact with the segment, transform it back to its true form – one facet of a perfect cube. The Doctor looks on in amazement.

Ribos – a medieval planet within the Cyrrhenic Alliance – is in the middle of its thirty-two year cold season: Ice Time, which, due to the eliptical orbit of the world, leads to extremes of temperatures. High on the roof of the royal palace Garron, a prodigiously-minded space con-man, is bemoaning the reticence of his junior aide, Unstoffe, who has the thankless task of burgling the jewel room. Garron intends to "sell" Ribos to the Graff Vynda-K. The Graff is the rightful, though now deposed, ruler of Levithia: another planet within the Galaxy-spanning Alliance. He intends to use Ribos as a training ground to build up an army which will recapture the throne from the Graff's half-brother, who took over when the monarch was absent fighting in a war.

With curfew now sounded, the Riban Shrieves seal the jewel room and entrust the guarding of the royal regalia to a ferocious lizard, the Shrievenzale, which is let loose at night from its cell adjoining the chamber. Resigned to his fate now, Unstoffe drops a hunk of drugged meat down the deep shaft, then, satisfied the beast is asleep, he makes the long, perilous descent to the monster's lair. Tip-toeing past the animal, he cuts away a sheet of glass from the central display case and deposits inside a piece of blue, crystalline mineral: Jethrik. Unstoffe replaces the glass securely and makes good his escape.

Meanwhile, Garron has met the newly-arrived Graff and Sholakh, the Prince's general. Escorting them to their quarters, the loquacious crook explains the backward nature of the planet and outlines the price of sale: ten million 'opecs' – a fee the Graff contests. Handing

them the forged deeds and titles to Ribos, Garron takes his leave, though once outside he eavesdrops on the conversation via a hidden microphone. He is most please when he hears the Graff's revelation that, apparently, Ribos is rich in Jethrik, the rarest mineral in the Galaxy and vital for space warp drive.

Not far from the gates to the Capital, Shur, the TARDIS arrives. Bracing themselves against the cold, Romana and the Doctor set off in search of the first segment. The tracer leads them to the jewel room and, stealing past a dozing sentry, they unbar the door and enter. Concluding the segment is disguised as a relic within the case, the Doctor begins "picking" the complex mechanical locks while the bored Romana goes through the open barrier leading to the Shrievenzale's cage. However, it is now dawn, and as the trumpets sound the Shrieves begin sealing the entrance. Romana hears this, seeing the beast at the same moment, but becomes trapped under the closing door as she tries to escape. Behind her the ferocious beast awakes.

EPISODE TWO

Luckily for Romana, the Shrieves believe the obstruction to be the monster and so raise the portcullis enough for the Doctor to drag her out. Realising the guards will soon come in, the two quickly hide behind the screens set on either side of the doorway. The Captain and his ment enter and genuflect before the sacred artifacts. They are followed moments later by the portly Garron, who is then questioned by the Captain as to his purpose here. The villain explains he is but a poor merchant from the North, but adds that his friends are carrying in excess of a million gold opecs. So large a sum could easily attract the eyes of thieves, explains Garron and he asks for the money to be deposited within the Jewel Room for safety. The Captain's agreement is heard by the two time travellers as they creep stealthily away.

Later Garron brings Sholakh and the Graff to see the relics in the strong room and both men spot the lump of Jethrik. The Graff questions a Shrieve about it (unbeknown to them Unstoffe in disguise), but the story unfolded by the greedy, young crook – about scringe-stone and maps to hidden mines – is so fantastic that the Prince's credibility is severely strained. Garron watches in horror. Nevertheless back at their quarters the Graff is persuaded to settle for a figure of eight million opecs for Ribos but on the condition that he leaves a deposit of one million with the Shrieves as a mark of faith. Sholakh is sent to get the money from the space ship and Garron follows him. Warming himself by the fire, Vynda-K finds, by chance, the hidden microphone and is now wary of Garron. He watches carefully as the money is deposited with the Riban Captain.

The Doctor has found the roof shaft to the strong room and he, and Romana, hide as the two crooks re-appear. Reluctantly, Unstoffe makes the dangerous descent again and the Doctor, thinking Unstoffe is after the jewels, fears he might take the segment unwittingly. Leaving Romana to watch Garron, he hurries to intercept Unstoffe, using the front entrance. He hypnotises the guard on duty but enters the room too late: the gold and the Jethrik have

been taken. Foiled from leaving by the shaft, Unstoffe rushes out through the main entrance and wakes the Shrieve who, in turn, sounds the alarm. The Doctor escapes up the ladder, meeting Garron at the top. Professing to be Alliance Security agents, he and Romana arrest the crook and lead him to the ground. But once there a new danger awaits. The Graff is waiting for them with a squad of armed soldiers ordered to effect their execution.

EPISODE THREE

Sholakh forestalls the trio's death by reminding the Prince of the missing gold. The three are led back to the Graff's quarters, to be killed once Garron's accomplice is rounded up. As the Levithians go off to enlist a search party from the Ribans the Doctor sets about repairing the crook's damaged two-way transceiver in the hope of warning Unstoffe. Deciding they too could do with a little help, he tries out his modified dog whistle to summon K-9.

Unstoffe has met Binro the Heretic, a rheumy-eyed old beggar who is likewise an

outcast. Accepting shelter from the searching guards, Unstoffe questions Binro about his title and listens sympathetically to the story about how once he proclaimed to his people theories and ideas that would one day form the basis for Astronomy. But no one believed him, preferring to accept their superstitious beliefs instead. Eventually Binro had to recant his philosophies, but they had to break his hands before he would do so – hence his life now as a beggar. For all his criminality, Unstoffe is basically kind, and he tells the old man that he is right; there are other worlds and stars in the heavens – he comes from one of them. Binro weeps with joy.

With the broken communicator now repaired Garron is able to warn Unstoffe of the danger facing him from the Seeker: a prophetess in the service of the Shrieves who uses witchcraft to track down fugitives. The Ribans are closing now on the Concourse and behind them, armed with sophisticated energy weapons, are the Graff and his soldiers. Binro suggests that their only hope of survival is to take refuge in the catacombs: a sinister warren of gloomy tunnels stretching for miles underground and said to be the home of the Ice Gods.

K-9's blaster effectively knocks out the guard at the Graff's suite and Romana, Garron and the Doctor are freed. Now they too must search for Unstoffe who is carrying the Jethrik (deduced by the Doctor to be the first segment). Their one advantage is that they can follow him more accurately using the tracer. However, not far away, the Shrieves have had no luck in their scouring of the Concourse. Casting her incantations once more the Seeker tells the Captain and Vynda-K that Unstoffe is now in the catacombs – a place where no Riban would go wittingly.

The Doctor, Romana and Garron are not so steeped in superstition and they, with K-9, venture into the subterranean tunnels. Suddenly the mechanical dog's sensors detect approaching sentient life forms behind them. The Graff has followed them down.

EPISODE FOUR

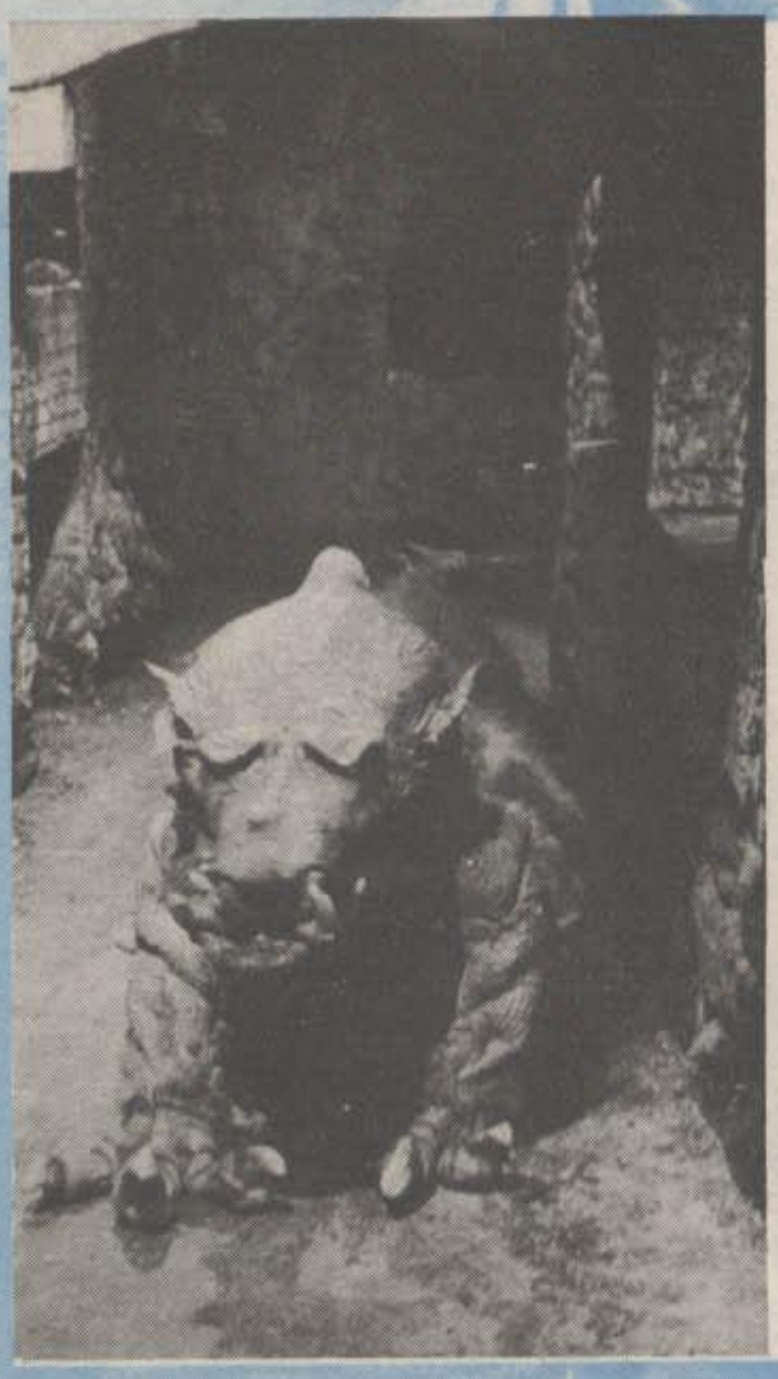
Again providence comes to their aid, this time from an unexpected source. A wild Shrievenzale, one of many which infest the catacombs, attacks the hunting party, forcing them to retreat. The Prince's General advises him that to continue on in this darkness without assistance would be folly and their needs would be better served by "recruiting" the Seeker to lead them. Vynda-K agrees but as they leave the Doctor shadows them, instructing the others to continue the pursuit of Unstoffe.

The Seeker is summoned and there is an uncomfortable silence as the Ribans and Levithians await her arrival. Finally, losing patience, the Graff blasts one of the Shrieves to teach them humility and respect for his person. The Captain is enraged but realises he cannot fight the technology of these mysterious strangers. The Doctor has seen this and a plan forms in his mind. Quickly he pays a return visit to the Prince's rooms and begins extracting the stunned guard from his armour . . .

Having deserted Romana and K-9 and "borrowed" the tracer, Garron finds Unstoffe patiently awaiting the return of Binro, who had left to seek out Garron himself. Their happy reunion does not last long however. Led on by the Seeker, and with a captive Binro in tow, the aliens appear. The old man breaks free and runs forward to try and warn his friend. An energy blast cuts him down but Binro dies happy in the knowledge that, after years of torment and derision, his assertions were right. Retrieving the Jethrik and the gold, the Graff lines up his enemies for execution.

At the entrance to the labyrinth the Captain of Shrievelty has aligned a cannon to seal off the tunnels forever. Lighting the fuse he and his men stand clear.

In the ensuing rock-fall of the ancient ceilings, the two villains are cut off behind a wall of stone. All the others, save for the Graff, one



guard and the Seeker, are crushed to death. Killing the witch, the Prince donates to his last soldier a bomb that will obliterate the corridors utterly. Then, taking a sword, he marches forward – totally insane now – into the heart of the maze . . . and dies in a massive explosion. the guard was the Doctor, who had switched the deadly thermite pack for the precious crystal in a deft sleight of hand.

With their two associates freed from the granite prison, and farewells over, the time travellers, with the Jethrik, leave Ribos. Garron and Unstoffe do not leave empty-handed either: for outside Shur is the Graff's ship filled with years of war-won plunder to guarantee a comfortable retirement from crime. Inside the TARDIS Romana touches the tracer to the jewel, transforming it into the first beautifully pure and transparent segment of the Key to Time. One down; five more to go ●

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DOWN AMONG THE HIGHWAYS AND BYEWAYS OF A SMALL SOLAR SYSTEM SOMEWHERE IN THE MILKY WAY GALAXY, A MODEST CRAFT POOTLED ALONG AT A SEDATE 15,000 MPH...

THAT'S PLANET PERSEPHONE SLIDING BY...WITH THE RAGGED ROCK ASTEROID BELT IN THE BACKGROUND ...DANGEROUS TERRITORY

MUST MAKE SURE I STEER CLEAR OF THAT!

...HEADING FOR THE PLANET ARIADNE, WHERE EVERY YEAR A CUSTOM CRAFT SHOW AND DRAG RACE WAS HELD WITHOUT FAIL...

HMM... THERE'S A BLIP ON THE RADAR SCANNER... THAT MEANS SOMETHING'S OVERHAULING ME...

...AND FAST!

SURE ENOUGH...

HOLY HANNAH! WHAT A MONSTER!

SUDDEN DEATH

OH, NO! I DON'T LIKE THIS AT ALL! THOSE INSIGNIA... AND THE SIZE OF THOSE ENGINES ...AND THAT NAME...

HE'S MANOUEVRING FOR A BURN-OUT ...I JUST KNOW IT!

NEXT MOMENT, THE MONSTER SHIP LET RIP WITH ALL ENGINES BLAZING...THE SMALLER CRAFT'S HEAT-SHIELD VAPOURISED INSTANTLY!

KROWWWWWRRR!

AAAAGH!

THE CUSTOM CRAFT SHOW HAD LOST A MEMBER OF ITS AUDIENCE... FOREVER...

A SHIP CALLED SUDDEN DEATH

STARRING THE FREEFALL WARRIORS

Script: Steve Parkhouse Art: Dave Gibbons Editor: Alan McKenzie

AND AT THE SAME TIME GAINED A COMPETITOR... ...FOR IT WAS THE PLANET ARIADNE UPON WHICH **SUDDEN DEATH** TOUCHED DOWN A FEW MINUTES LATER...

AND ITS PILOT DISEMBARKED...

HMMMMMMMMM

A COLD WIND SPRANG UP FROM NOWHERE AND SIGHED SORROWFULLY ACROSS THE RUNWAY...

FOR IT SEEMED AN **ANGEL OF DEATH** HAD MADE LANDFALL ON ARIADNE'S BARREN SURFACE...

THE CREATURE PAUSED BEFORE A TIGER-STRIPED CRAFT, AND GAVE UTTERANCE... ITS VOICE SOUNDING LIKE AN EPITAPH CHISELLED ON THIN AIR...

CAT! I WOULD **SPEAK** WITH YOU!

BIG CAT, LEADER OF THE **FREEFALL WARRIORS** STUNT FLYING TEAM, HEARD THE FUNEREAL WHISPER WITH AN INWARD GROAN...

OH NO ...I'VE BEEN **EXPECTING** THIS...

WHAT IN SPACE DO YOU WANT, KAHN?

YOU AND I... RACE TOMORROW, CAT! NOBODY ELSE... JUST YOU AND I! **THIS** TIME... I WILL GIVE **NO QUARTER!**

AND I'LL **ASK** FOR NONE, KAHN ... BUT YOU'LL **STILL** LOSE!

A FAINT REPLY WAFTED BACK ON AN ICE-COLD GUST...

WE SHALL ...SEE...

PHEW! WHAT WAS **THAT** ALL ABOUT, BOSS MAN? WHO **WAS** THAT SKELETAL DUDE?

THAT, BRUCIE BOY, WAS **SHAMAN KAHN** ...HE AND I GO WAY BACK!

HE WAS ONCE AN **ACE FLIER**... THE LAST TIME WE RACED, HE LOST AND I WON...

I WON FIFTY THOUSAND KRUGERS AND A STAR CAREER... HE LOST MOST OF HIS FACE. HE'S BEEN BLAMING **ME** FOR IT EVER SINCE!

MAN, I'M NO **OIL PAINTING**, ...BUT THAT GUY'S GOT '**UGLY**' WRITTEN ALL THE WAY THROUGH!

THAT NIGHT, IN THEIR MOBILE H.Q. THE WARRIORS TALKED TACTICS WITH THEIR ASTRO-ENGINEER, ALBERT...

THIS IS HOW IT GOES...WE'VE GOT THREE MOONS TO NEGOTIATE IN A STRAIGHT RUN THROUGH THE INNER SYSTEM...

THEN WE TURN AT PLANET PERSEPHONE AND SPRINT FOR HOME...

YEH ... THE SLIGHT PROBLEM BEING, IF YOU OVERSHOOT ON THE TURN YOU'LL HIT THE RAGGED ROCK ASTEROIDS AND END UP AS SAUSAGE MEAT!

WELL, I'VE BEEN TALKING THINGS OVER WITH ALBERT AND WE'VE RUN A FEW FIGURES THROUGH THE COMPUTER...

IF I CAN HIT PERSEPHONE AT AN EXACT VELOCITY AND AN EXACT ALTITUDE, I MAY BE ABLE TO SPRING A SURPRISE ON KHAN!

THE RACE DAY DAWNED, AND ALL EYES TURNED TO TWO SHIPS... SUDDEN DEATH AND TIGERFIRE, AS THEY GUNNED THEIR ENGINES TO LIFE...

VRAAAAAAAAM WHOOAAR

AND AT THE GIVEN SIGNAL, BOTH CRAFT BLASTED INTO SPACE!

SUDDEN·DEATH

BY THE TIME THEY HIT THE SECOND MOON, THERE WAS NOTHING IN IT...

BUT, BY THE THIRD MOON, SUDDEN DEATH HAD INCHED AHEAD... AND NOW FLASHED ACROSS TIGERFIRE'S BOW...

THE FOOL'S CUTTING ME UP! HE'S TRYING TO MAKE ME DIVE INTO THE DUST!

SUDDEN·DEATH

NOW HE'S JOCKEYING FOR A BURN-OUT..SAME OLD KAHN!

BIG CAT WAS NO SUNDAY FLIER... HE DROPPED TIGER-FIRE INTO A POWER-DIVE...

...HEADING STRAIGHT FOR THE SURFACE OF PLANET PERSEPHONE!

THE FOOL HAS DIVED! HE'LL SOON BE SO DEEP IN THE PLANET'S GRAVITATIONAL FIELD... IT'D TAKE A SHIP OF TWICE HIS POWER TO ESCAPE IT!

SO INTENT WAS KAHN UPON HIS TACTICS OF VENGEANCE, HE HAD FAILED TO NOTICE ONE OVER-RIDING FEATURE...

THE ASTEROID BELT! I'VE BEEN TRICKED!

KAHN THREW HIS SHIP INTO A SERIES OF LIGHTNING TURNS, KNOWING DEEP IN HIS GLACIAL HEART IT WAS ONLY A QUESTION OF TIME...

AAAAH!

MEANWHILE, BIG CAT'S CALCULATIONS HAD PAID OFF... TIGERFIRE HAD BEEN GRASPED BY PERSEPHONE'S GRAVITY FIELD, SWUNG AROUND THE PLANET...

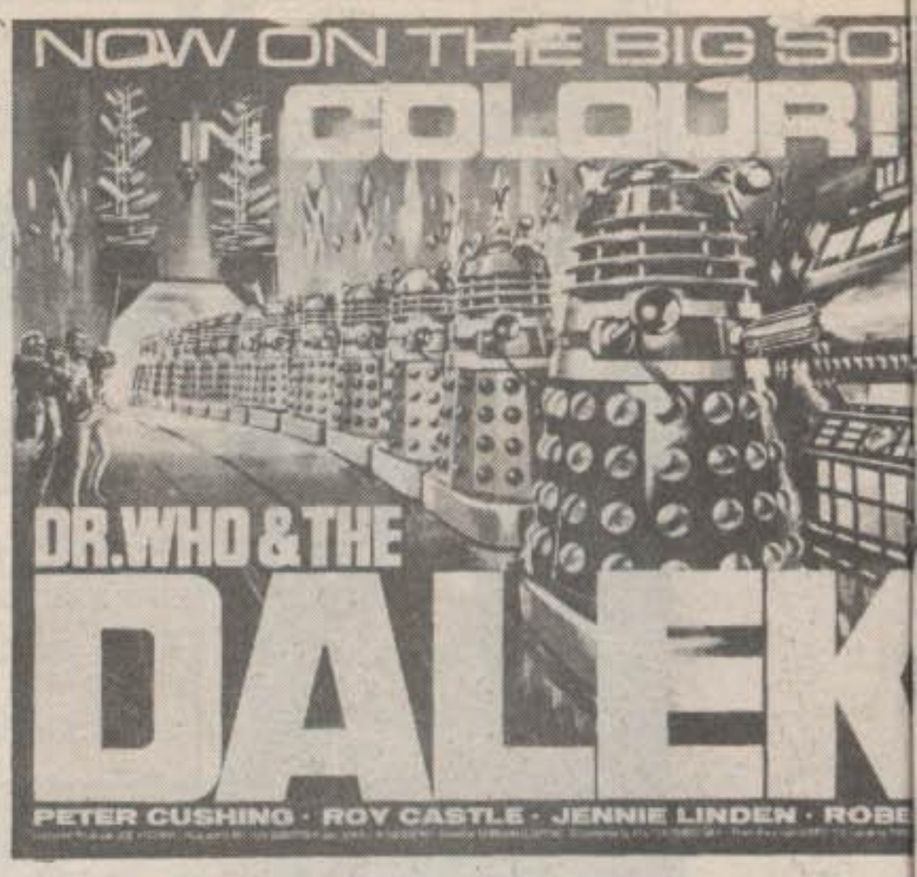
...AND FIRED LIKE A BULLET BACK TO THE FINISH LINE!

IT WAS VICTORY FOR BIG CAT... THE MOST POPULAR VICTORY THAT YEAR... BUT EVEN IN TRIUMPH, HIS MIND WAS HAUNTED BY A NAGGING THOUGHT...

I WONDER IF THAT'S THE LAST I'VE SEEN OF SHAMAN KAHN?

THE END.

"Leave your hiding places, show yourselves in the street. You will be fed and watered. Work is needed from you, but we offer you life. Soon we will destroy all London completely and you will die. This is your last chance to come out of your hiding places." Dalek Invasion Earth: 2150AD.



An ultimatum to the resistance fighters of Earth that could only have emanated from the Doctor's most deadly foes, the Daleks! Although the above extract comes from the screenplay of the second Dalek film, thos nasty robotic machines sprang to life from the typewriter of scripter Terry Nation. Back in 1963, he certainly had no idea what he was about to unleash on the unsuspecting British public when he created the enemies in a new BBC television series called *Doctor Who*.

From the instant the good Doctor set the controls and the TARDIS whisked its occupants back in time to the stone age, Saturday teatime was never to be the same again, and although by the end of the fourth episode and the conclusion of the first story audience interest was not phenomenal, *Doctor Who* was only one week away from being an overnight sensation.

Episode 5, *The Dead Planet*, was the first in a seven-part adventure written by comedy script writer Terry Nation. Recently he has been responsible for tv series such as *Survivors* and *Blake's 7*. Back then it was funny lines for Peter Sellers and Tony Hancock.

For Nation, the Daleks were a departure from what he had been used to. Hancock thought it was an insult that the BBC had even bothered to suggest that he wrote for a children's programme. But he went ahead on the project and transformed *Doctor Who* into a legend.

In the early days the stars of the series were William Hartnell as the Doctor, Carole Ann Ford as Susan, his grand-daughter, William Russell as Ian Chesterton and Jacqueline Hill as Barbara Wright. But for many, mention *Doctor Who* and they immediately remember it as the series that spawned the Daleks, those malevolent pepperpots that glided across the tv screens screaming "exterminate" in their psychopathic voices.

It was obvious therefore to even the most hardened critic of the series, that with a country full of crazed Dalek fans that the then successful British film industry would sit up and take notice. The film company was *British Lion* and the producers were Milton Subotsky and Max J. Rosenberg.

Richard Holliss is the author of "The World of Gerry Anderson" (soon to be published by Titan Books) and a regular contributor to our sister magazine ***Starburst.***

Left: *The ultra-rare collector's item British quad poster for* Doctor Who and the Daleks *(1965).* Below: *A Dalek conducts the Three Robomen in* Daleks Invasion Earth 2150AD *(1966).* Insert: *The poster art for the same film.*

THE DALEK MOVIES

An Exclusive Feature by Richard Holliss

Twice before **Doctor Who Monthly** has carried features on the Dalek films (issues *8* and *70*). Now it seems appropriate to touch on the subject once more as fans across the globe celebrate the famous Time Lord's twenty years of travelling to distant planets. Although some *Doctor Who* fans may dismiss the movies as rubbish, Peter Haining, in his new book *Doctor Who, A Celebration* regards them with affection. In the chapter entitled *The Forgotten Doctor* he explains the reason for their worthy inclusion. "One of the most curious episodes in the history of *Doctor Who* concerns 'The Forgotten Doctor'. While there is no denying that only five actors have played the Time Lord's major regenerations on television (Richard Hurndall not withstanding) another person has also given a further dimension to the legend of the remarkable Doctor, yet today is scarcely remembered in this context."

In America the attitude was a lot different. For the Americans the Dalek films were their only taste of the Doctor Who character and it's fair to say that they were not impressed. Checking the publicity for the first Dalek Film, *Doctor Who and the Daleks*, in *Famous Monsters of Filmland* confirms this. "Although they are jello-fellows, the Daleks are anything but jolly . . . they are capable of instantly decoding any language but have one of their own which is unbreakable. Only 2 words in the *Dalekian language* are currently known to human beings; *Zyquivilly* . . . which is the equivalent of our 'goodbye', 'farewell', 'so long', 'let's split', or 'really gotta go now'. And *clyffl*, most easily pronounced if you have a cold with a sniffle meaning 'I understand you but I do not agree with you'. Understood?" *No*, was probably the answer on the lips of the most American readers, although a shrewd Dalek fan in Britain would have instantly recognised the words originating from Terry Nation's *Dalek Pocketbook and Space Traveller's Guide*, published in 1965 by Panther Books.

So where did it all begin? Well, according to Milton Subotsky, in the office of the Associate Producer of Amicus Films, Joe Vegoda. "He approached the BBC and series producer Verity Lambert to sort out the details." It was decided to use the first Dalek story as the original tv scenario had proved so popular with audiences. Therefore although the film was *not* advertised as a remake of the tv story ►

it did boast that now was the chance to *'See the Daleks on the Big Screen in Colour.'*

The BBC and Terry Nation offered their original story to Amicus for £500. The task of condensing the script into an 80 minute screenplay went to Subotsky. He decided to substitute much of Terry Nation's seriousness for comedy, turning the script into a very jokey affair. Milton Subotsky was born in New York and had been interested in making films since he was at school. A chance to write a script for a government film in 1938 led to production work on army training films. Meeting up with distributor Max J. Rosenberg proved fortuitous. He branched into television and on the strength of 13 programmes, Rosenberg sold a complete series of thirty nine. His first features were films about the rock and roll craze, but Subotsky's interest in the horror field led to the famous series of Amicus anthology films including *Dr Terror's House of Horrors, Asylum* and *Tales From the Crypt.*

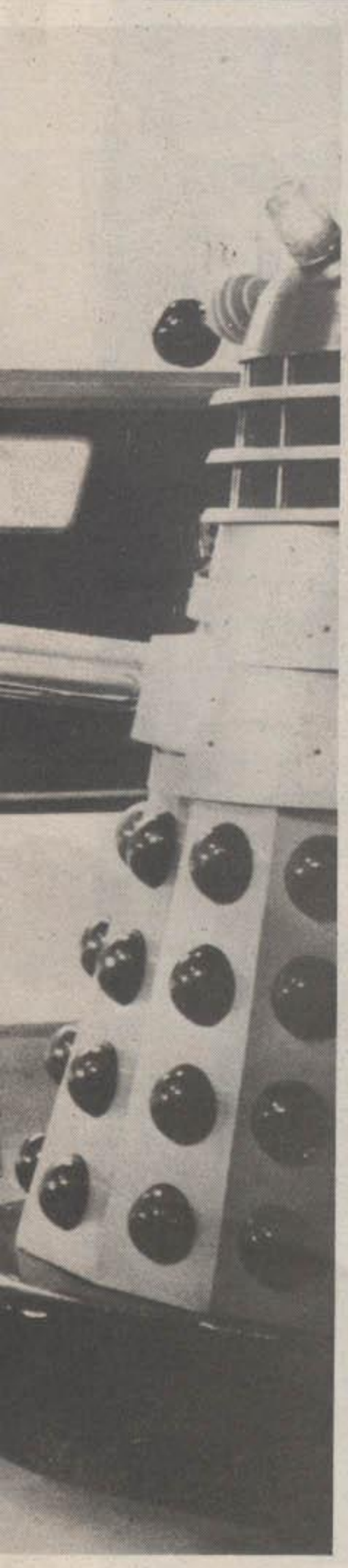
With film-making and the *Doctor Who* pictures in particular, Subotsky has a certain attitude towards the role of the director as he explained to author and **Starburst** contributor John Brosnan. "The script is the most important thing in film-making – the script and the editing. The direction is not that important. I think the cult of the director came into being because the critics have to attach some name to a film and so they think the director is the man who makes the film, but he's not. I don't really think it's all important who directs a picture. That's one of the reasons we've given so many people their first picture to direct." For the Dalek films Subotsky chose Gordon Flemyng who would later direct episodes of *The Avengers*. It was decided to shoot the picture at Shepperton because of the enormous soundstage facilities available there. The cost of production was less than £200,000, and yet the sets built for the film are very impressive. The design of the Dalek city and the petrified forest on the planet Skaro was handled by Bill Constable. The city interiors were made to look metallic but as Subotsky explains it was Constable's brilliance as a designer that achieved the finished look. "It's probably the world's first plastic set – it's all plastic, but it looks metallic. We used all sorts of new materials." The giant petrified forest in which the TARDIS materialises covered the entire width of Shepperton Studios H stage, then the largest in Europe. Around the edge of the forest was a deep trough in which sunken lighting was used to illuminate distant trees, painted on cyclorama.

The Daleks themselves were designed to look more impressive on the big screen. An early blueprint from Milton Subotsky's personal file shows them as 5'6" in height with a base of 4'1" by 2'9". Constructed of fibre glass the new design incorporated a thick rubber skirt and larger flashing lights in the hemispherical head of the machine. The BBC showed the film-makers how to operate the Daleks and supplied them with the names and addresses of the tv operators.

The major changes in the transition from tv to film concerned the interior of the TARDIS and the choice of actors to play the time travellers.

Peter Cushing took over the screen role of the Doctor. There were certain reasons for this. Milton Subotsky knew that the picture would have to feature a star name for sale to America. Cushing, already well established with fantasy fans due to his work for Hammer films seemed a likely choice. In fact he jumped at the opportunity to play the Doctor as it would be a good vehicle for his talents at characterisation. Although William Hartnell was still playing the Doctor on television at this time, Cushing's portrayal showed all the eccentricity of Patrick Troughton's Doctor.

This picture: *Ian Chesterton (Roy Castle) is repelled by the Dalek's bad breath for two minutes (is this a Record Breaker?).* Top left: *The Thals point out the location of the best Burger Bar on Skaro for the crew of the TARDIS.* Left: *A portrait of Peter Cushing as the Doctor.* Top: *" Please, can I keep him?" Susan (Roberta Tovey) asks a surprised Doctor.* Right: *The Time Travellers arrive in Cleethorpes, but unfortunately it is shut.* Far right: *Ian Chesterton and Barbara Wright (Jennie Linden) keep the home fires burning in* Doctor Who and the Daleks *(1965).*



His companions on the TARDIS included his grand-daughters, Susan and Barbara, and Barbara's boyfriend Ian. Unlike the teenage Susan in the tv series, 12 year old Roberta Tovey played the part. Subotsky felt that children in the audience would be able to identify with her more easily. Jennie Linden, who up to that time had guest starred in episodes of *Emergency Ward 10, Sherlock Holmes* and *The Avengers* played Barbara and together with Roy Castle's portrayal of Ian, provided the love interest, fortunately watered down so as it did not interefere with the story. In fact Castle was left to his own devices during production and managed to single-handedly inject the film with a certain amount of humour.

The peace-loving Thals were very much background characters and lacked the strength of their tv counterparts. Their make-up was a little dubious as well and, together with the costumes, sadly dates the movie. The TARDIS was transformed from the sophisticated appearance of the tv series to a mass of wires and diodes which seemed for the most part, to serve no purpose. Still resembling a police box on the outside, the BBC had no intention of giving the film-makers the ►

The DALEK Painting Book
THE DALEK POCKETBOOK AND SPACE-TRAVELLERS GUIDE
THIS IS THE FIRST ENCYCLOPAEDIC GUIDE TO THE DALEKS AND THEIR SECRETS.
THE ONLY REFERENCE BOOK TO DEAL WITH A DALEK, WHICH ALSO INCLUDES THE COMPLETE AUTHENTIC SPACE TRAVELLERS' GUIDE

This page: *A collection of rare Dalek merchandise, including* The Dalek Pocketbook and Space Travellers Guide, An Anti-Dalek Fluid Neutraliser Gun *(water pistol) and the famous* "Rolykin" Dalek. Opposite page: *A fearsome PVC-clad Roboman from* Daleks Invasion Earth 2150AD *(1966).*

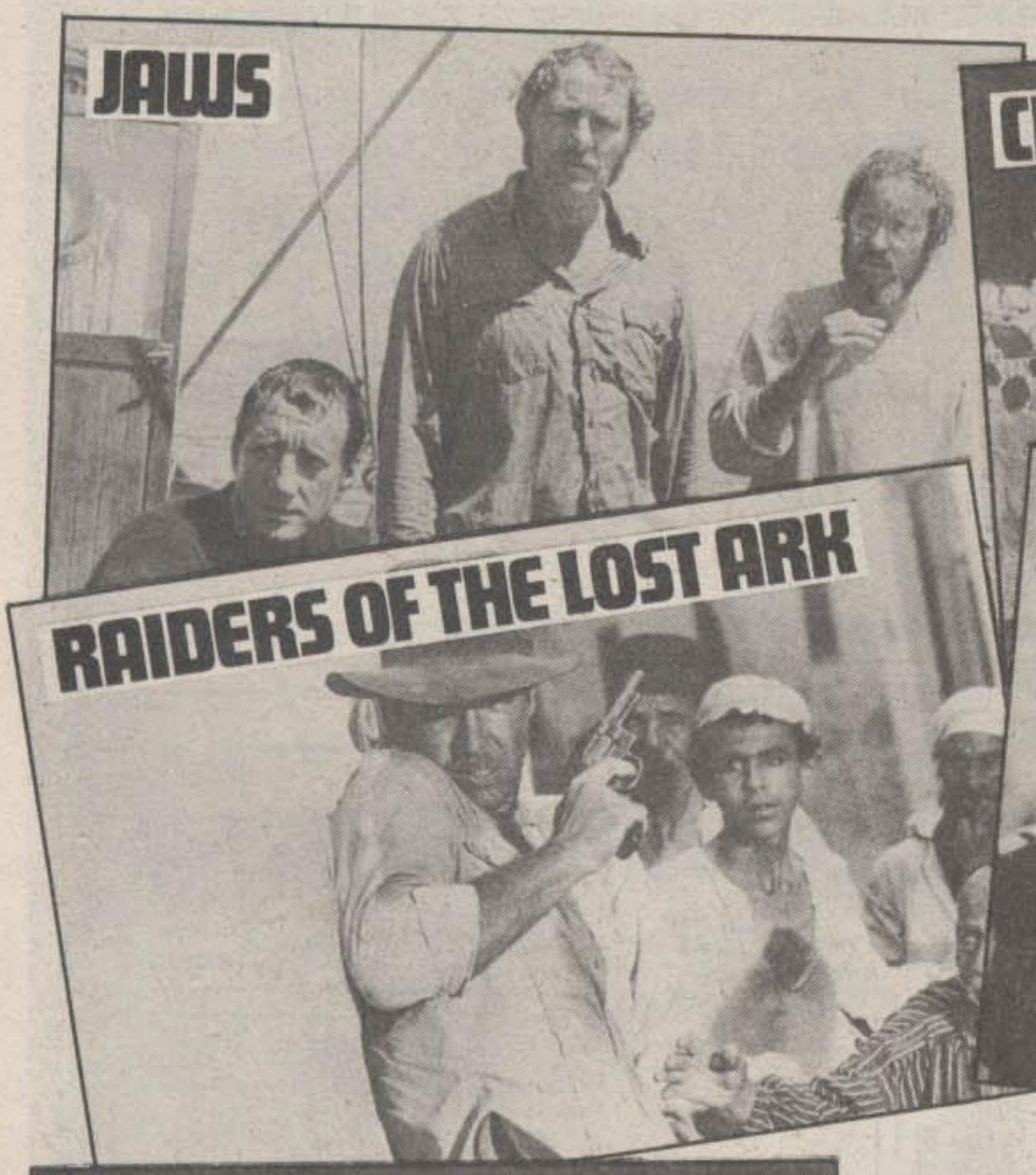
chance to make it look identical, to the small screen version, on the inside.

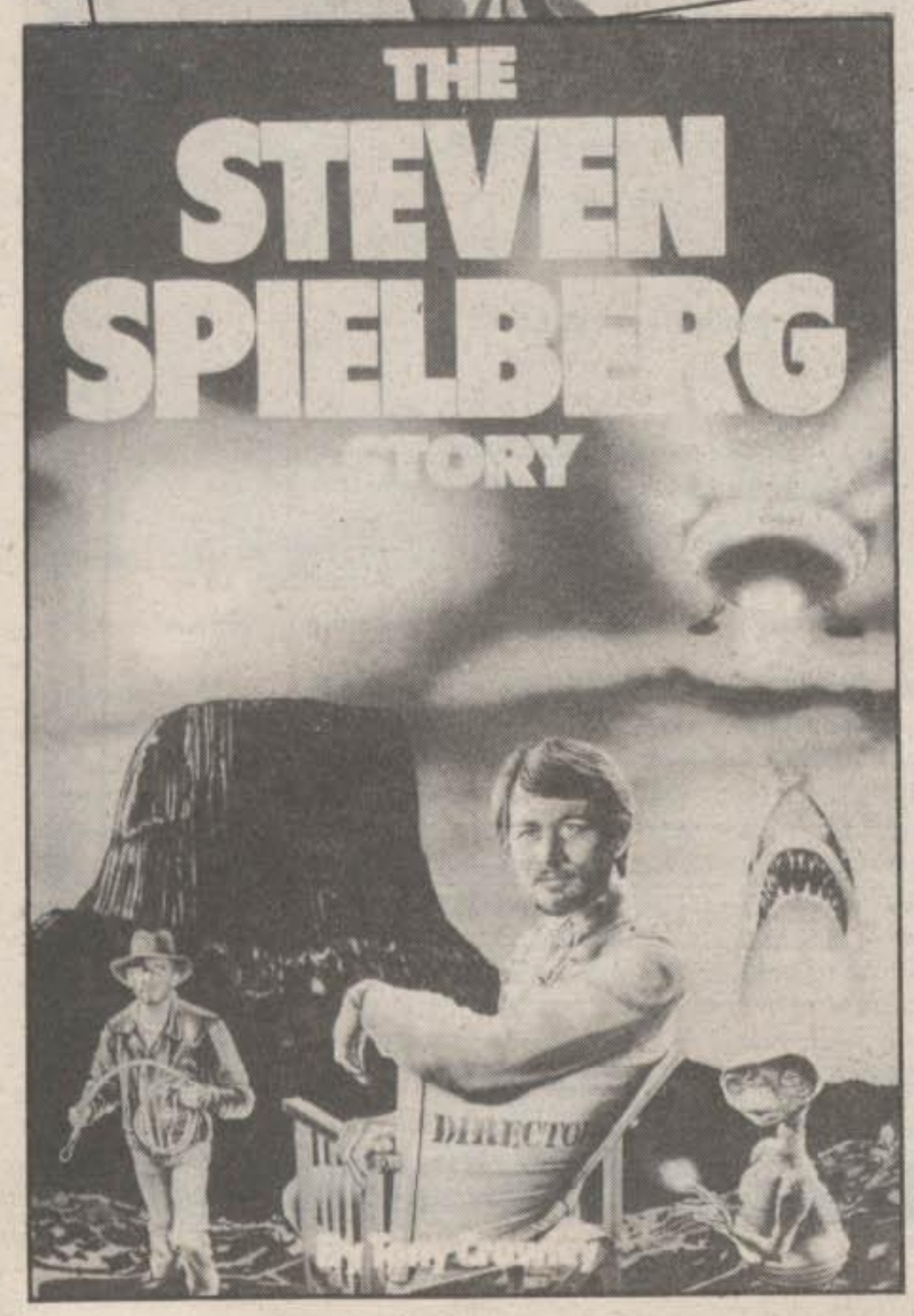
Although Milton Subotsky was to become well known to cinemagoers as a producer of horror films his attitude to the genre was very different in the early days. He described the *Doctor Who* films as a good conparison to *The Swiss Family Robinson*. "I find it impossible to do a script about mean people." As Derek Todd in Kinematograph Weekly found out, "Meaness means monsters to Subotsky."

Even though the Daleks hardly needed promoting, Amicus launched a massive ad campaign in conjunction with British Lion. There were already a large number of Dalek toys on the market and the film made use of their availability. One such item, now considered quite a rarity is the Louis Marx model Dalek. Standing 6½" in height it featured a blue flashing light and what the box described as *amazing robot action*. Other toys included a friction drive Dalek with flashing sparks and realistic noise, a Dalek construction kit, a Dalek Rolykin and two versions of Dalek bagatelles.

Directly connected to the film's release was souvenir book called *Paint and Draw the film of Doctor Who and the Daleks, with Dot-to-Dot puzzle pictures*. Featuring a bright red cover showing three coloured stills from the film, it contained 64 pages in black and white and was published by Souvenir Press in association with Panther Books for two shillings and sixpence. The introductory page explained how the book could be used. "This is a painting and puzzle book with a difference . . . When you have worked out the puzzle pages, and coloured the exciting scenes, you will have completed your own special souvenir book of the first big-screen Dalek film – *Doctor Who and the Daleks*. The pages of this book present, in brief, the complete story of this tremendous adventure film. The captions to each of these pages has been specially written for you by Terry Nation, who first discovered the Daleks, and wrote the original BBC TV serial story on which the film is based." In many ways it was very good value for the money with some well drawn illustrations. It even featured, on page 44, a dot-to-dot tentacle that reaches from the swamp to claim one of the Thals, a scene that Subotsky finally cut from the film as he considered the ►

STEVEN SPIELBERG, THE MAN WHO BROUGHT YOU





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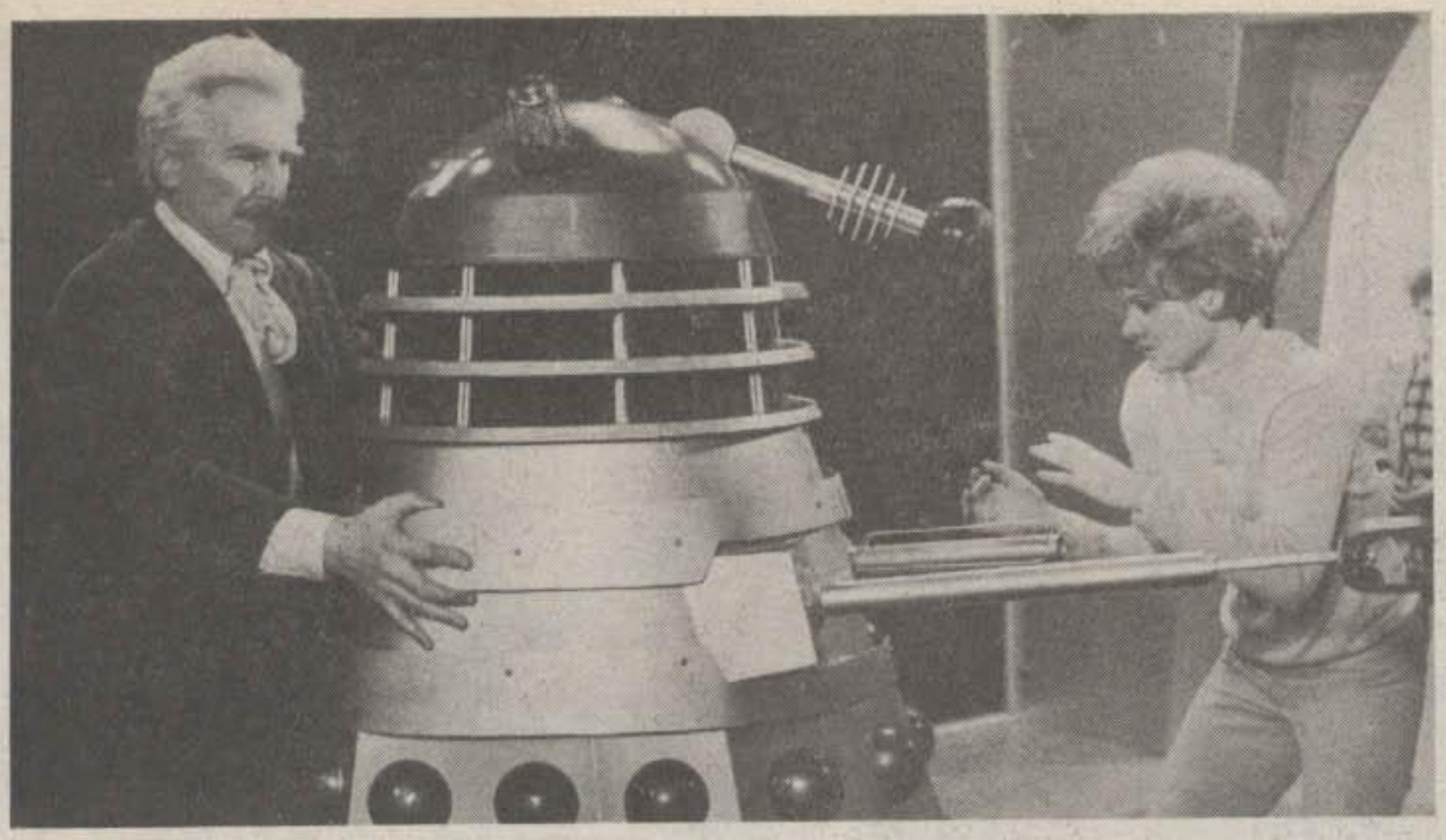
creature built for the sequence too embarrassing.

Another story version appeared in an American comic book, and a photo-story turned up in the centre of the 1965 *Dalek World Annual*. Page 33 carried two fascinating behind the scenes photographs from the making of the film, while pages 35 and 40 featured the film in 35 black and white photos, giving the reader the opportunity to write his own captions below each individual frame.

Perhaps the most impressive tie-in appeared in issue 28 of ***TV21*** comic, then the most successful children's magazine on sale in Britain. Created as a vehicle for the puppet shows of Gerry Anderson, ***TV21*** already featured a remarkable full-colour Dalek strip on the back cover, some of which have been reprinted in **Doctor Who Monthly**. British Lion decided to sponsor an entire issue around a competition about the film in which the first three prizes were three life size Daleks as used in the movie. The cover of *TV21* carried a full colour photograph from *Doctor Who and the Daleks*, with a special presentation starting on page 10. There was a half page ad for the film plus an ad from Woolworths announcing the Dalek badges available in two price ranges, 9 pence and one and threepence. Page 11 sported a full page synopsis plus 10 stills. Page 12 advertised the Louis Marx toys, while on page 13, Lady Penelope with the aid of a press handout, met the "stars" of the film. Written in the form of a report it started as follows, "'Come along Parker. Put on your best bib and tucker. We're going to have lunch with the Daleks.' 'The Daleks!' he replied in alarm. 'Well if it's all the same to you, M'Lady, I'd just as soon stay at 'ome!'" However, according to the article, Parker is persuaded to accompany her Ladyship and more facts are introduced regarding the actors. "You all know Roy Castle – that versatile and very talented man who has been called Britain's Sammy Davis Jnr – was very surprised to learn that he has previously played a part in a horror film called *Dr Terror's House of Horrors* – not at all the sort of person one would expect to see in such a picture."

Although Roy Castle, Jennie Linden and Roberta Tovey were present at the interview, Peter Cushing was unable to attend. "Unfortunately, or perhaps fortunately, Doctor Who

►



stand how she got mixed up in this madness. Roy Castle makes Ian an excellent ham-handed reluctant hero. The Daleks, glowing, spitting death in all directions, grinding out their 'de-stroy-the-Thals' lines like robots with laryngitis, are as they ever were, one of the finest creations for children since Bambi. Should you take your children to see it? Have you any choice?" Kine Weekly were a lot briefer. "Sure fire popular money maker", was their feelings on the film and they were right, Studio 1 in Oxford Street was booked solid weeks in advance of the picture opening, even though *Doctor Who and the Daleks* appeared across the country with a terrible support feature called *Coast of Skeletons*. As a promotion the sets, or a section of them at least, were re-erected in Selfridges for a Dalek fortnight and lots of publicity was given to the winners of the life-size Daleks. Terrence Worrel won a Black Dalek, Keith Stark, a blue Dalek and Anthony Barber, a red Dalek, pre-

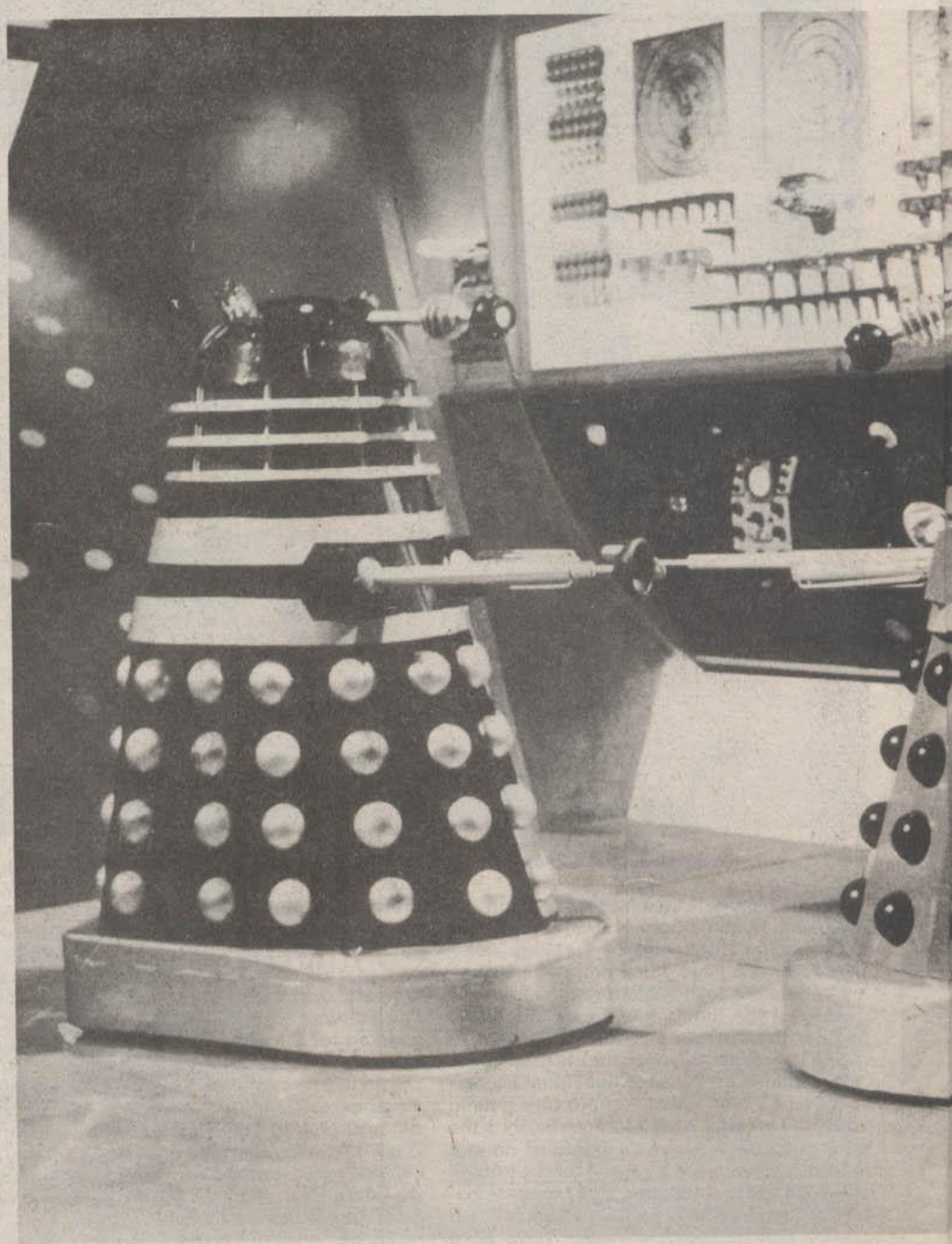
was not able to come along (probably busy inventing something to defeat the Daleks once and for all) . . . little Roberta didn't look in the least scared when I saw her but I think she had a few sleepless nights when she was acting with the Daleks, and Roy Castle openly admitted he was more scared of them than he was in his horror film."

On the bottom right hand corner of the page Cadbury showed readers how to make some chocolate Daleks, under the heading "How about some Daleks for tea? They're quite easy to make, delightful to look at, and delicious to eat." Unlike the later Sugar Puffs competition for the second Daleks film, there was a wide variety of merchandising to be won in the *TV21* contest and an extensive list of items appeared on page 18, below a photograph of Roberta Tovey standing next to a red Dalek. The list included Dalek Play-suits, retail price 66/6d, Dalek Cuttamastic sets 30/-, Doctor Who Give-A-Show Projector sets 29/6d, Battery operated Daleks 17/11d, Dalek Slippers, the hardback of the first Dalek novel 12/6d, Dalek Nursery toys 5/11d, boxes of Dalek soaps 5/11d, Dalek records featuring the song Who's Who sung by Roberta Tovey, Anti-Dalek Fluid Neutraliser Guns 3/11d and bundles of Dalek pencils.

Page 19 showed two stills from the film (an aerial shot of three Daleks in the main control room). One of the pictures was slightly different in ten ways to the other. After drawing a ring around the possible errors, you had to complete the sentence, "If I met a Dalek in the street I would . . ." To complete the issue page 20 featured a half page ad for the famous Push Along Daleks, manufactured by Herts Plastic.

Although some critics thought the movie was very childish it did have its fans. *Film Review's* Kevin McEgan commented that "most readers will have seen the Daleks on TV but the limitations of the small screen, with black and white presentation, can give little idea of the impact of the Daleks when seen on a big Cinema screen and in breathtaking Technicolor."

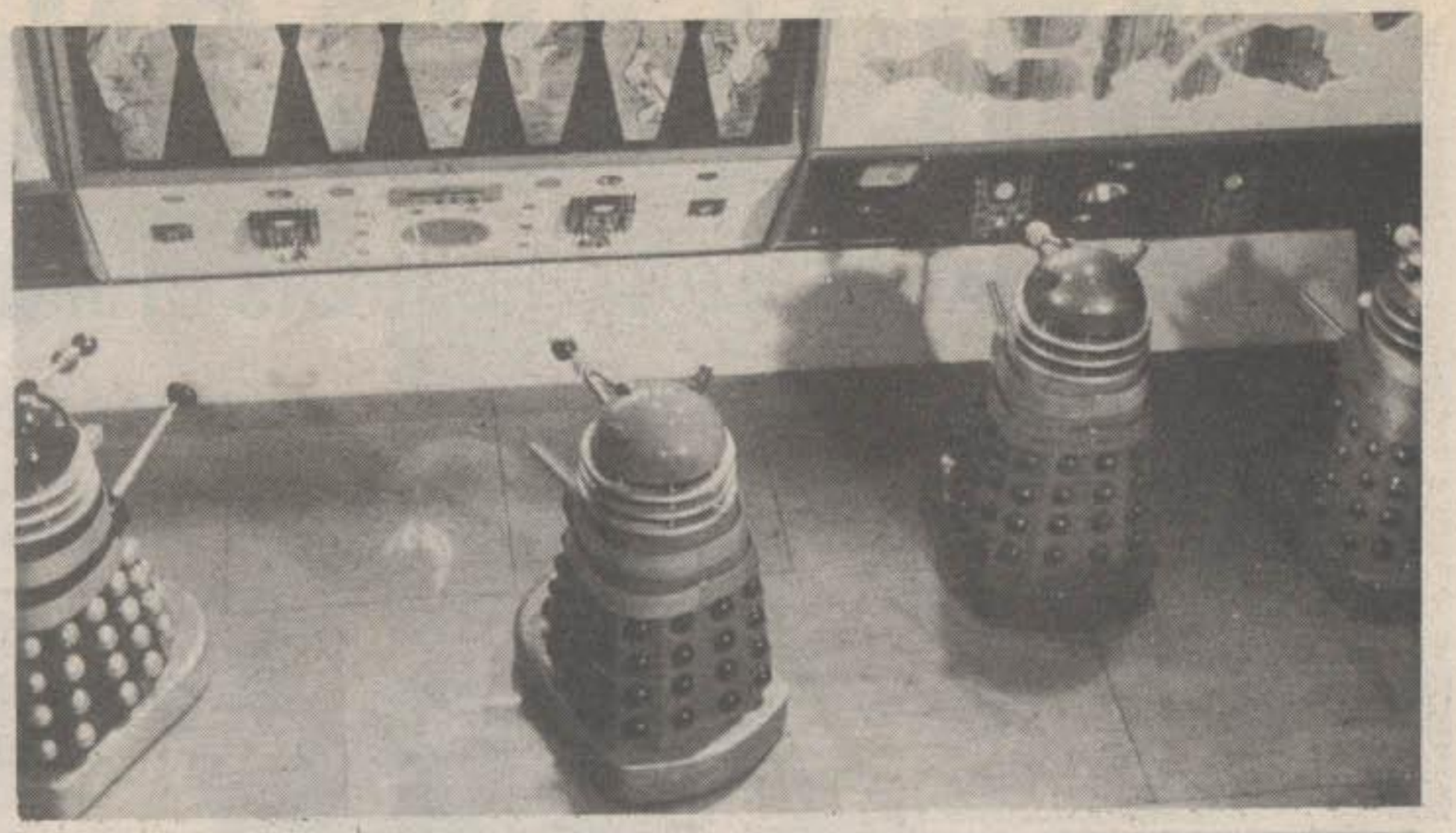
Ewan Ross announced in his weekly film column that "The Daleks march Again. Best of the cast is little Roberta Tovey, playing Susan. She is charming, natural and fittingly cleverer and braver than any adult. Peter Cushing dithers and mumbles as the dotty old Doctor. Miss Linden looks lovely – and looks most of the time as if she can't under-

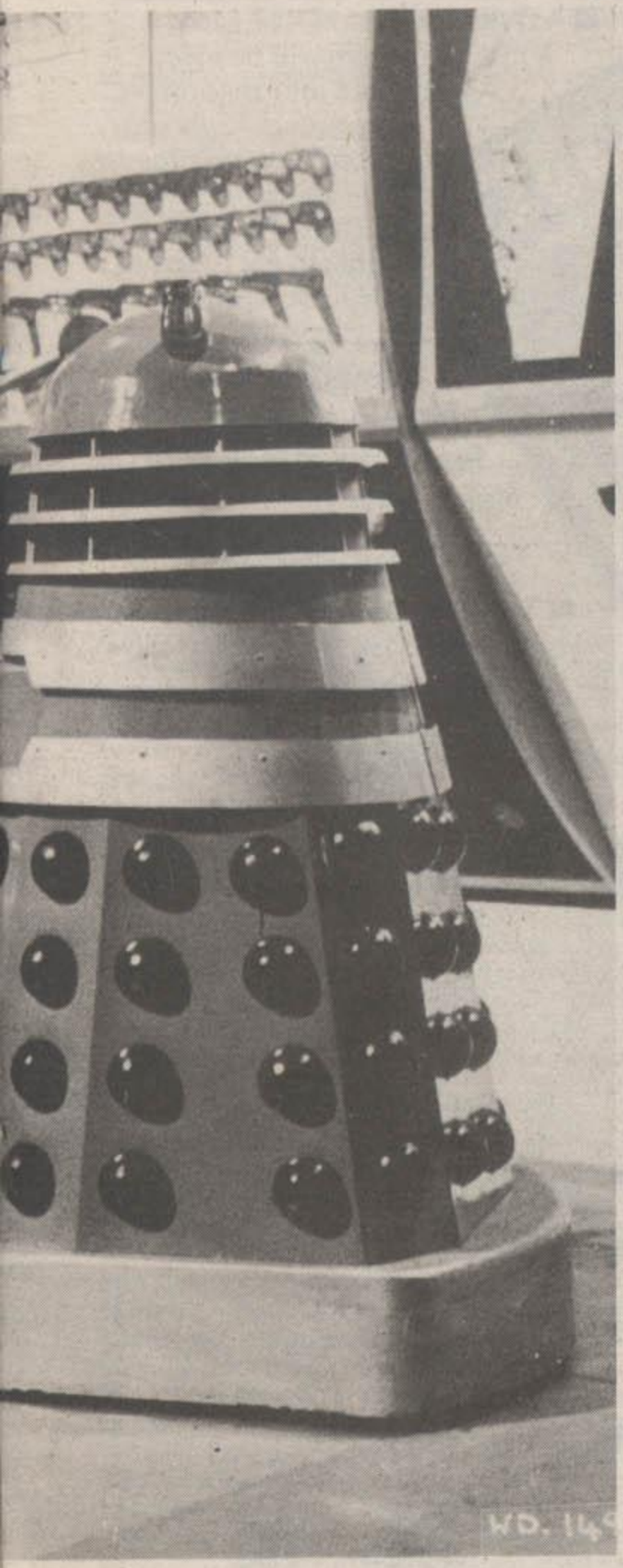


sented to him by another Sixties institution, the pop group *The Applejacks*. These three lads were envied by the Nation.

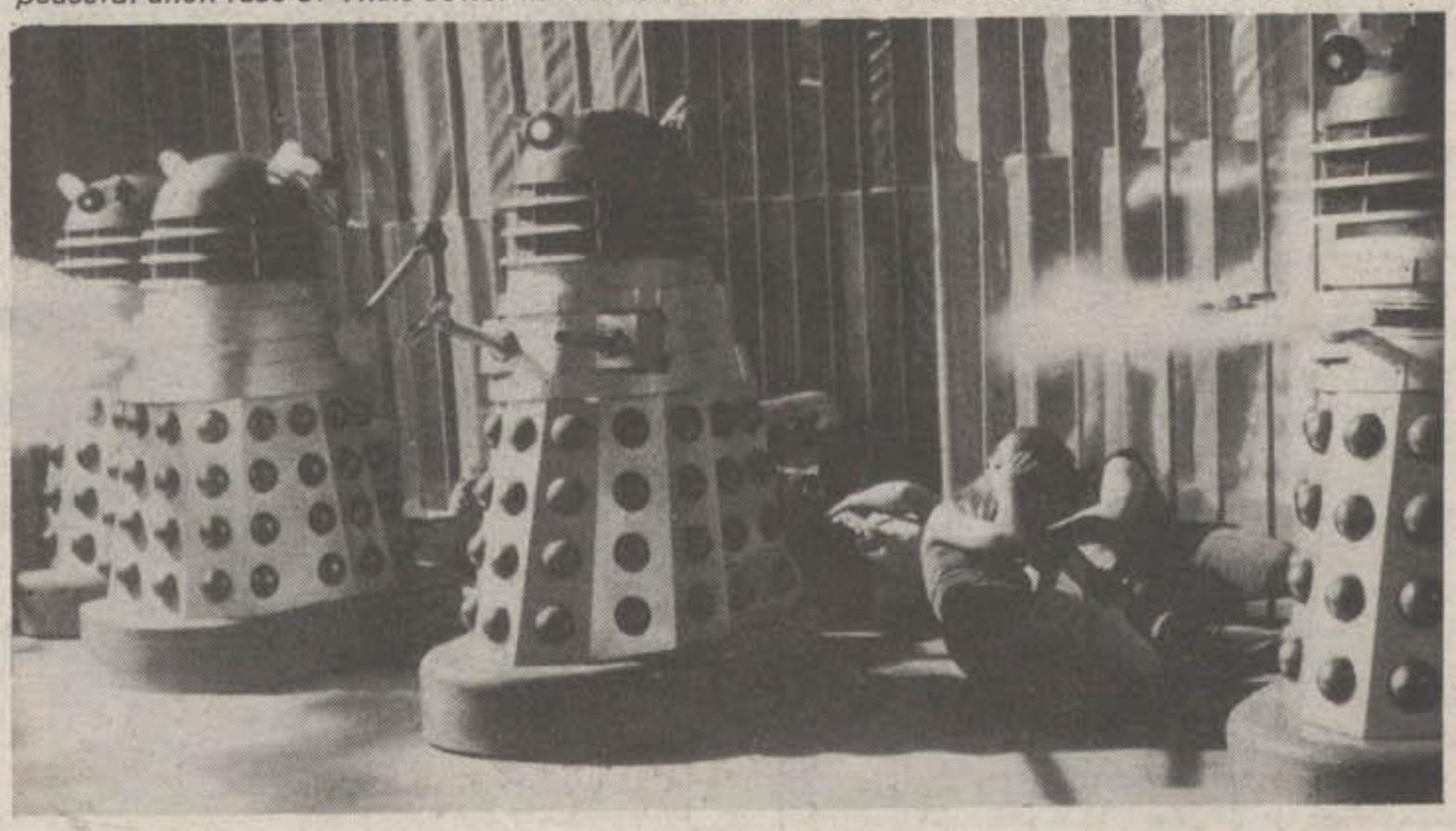
Considering the work spent on the first film it does have its faults. The sets, however impressive, do have a cardboard look to them and there's an excessive use of those mid-Sixties table decorations with globules of oil floating up and down. Although the Daleks themselves look most splendid in their bright colours the occasional shot of the top of one of them tipping forward, by accident, does look a bit silly. The film also ends with the TARDIS landing in the middle of a Roman army at war. Roy Castle's efforts to escape from an atrocious piece of back projection dissipates an otherwise staggering climax.

Despite the success at the box office of *Doctor Who and the Daleks*, Subotsky was uncertain whether the idea of a sequel would work. He remembers that American production executive Joe Levine wanted the Daleks ➤





Top left: *The Doctor (Peter Cushing), Barbara (Jennie Linden) and a Dalek perform a complicated two-step in* Doctor Who and the Daleks *(1965).* Left: *Two Daleks have a friendly chat, one being the Black Dalek of the family.* Top: *In the Dalek main control room evil plans are made for domination of the Universe.* Above: *Ian Chesterton (Roy Castle) queries the Doctor about the sophisticated machinery of the TARDIS while Susan (Roberta Tovey) looks on.* Below: *The peaceful alien race of Thals cower in fear as the Daleks exterminate everything in sight.*



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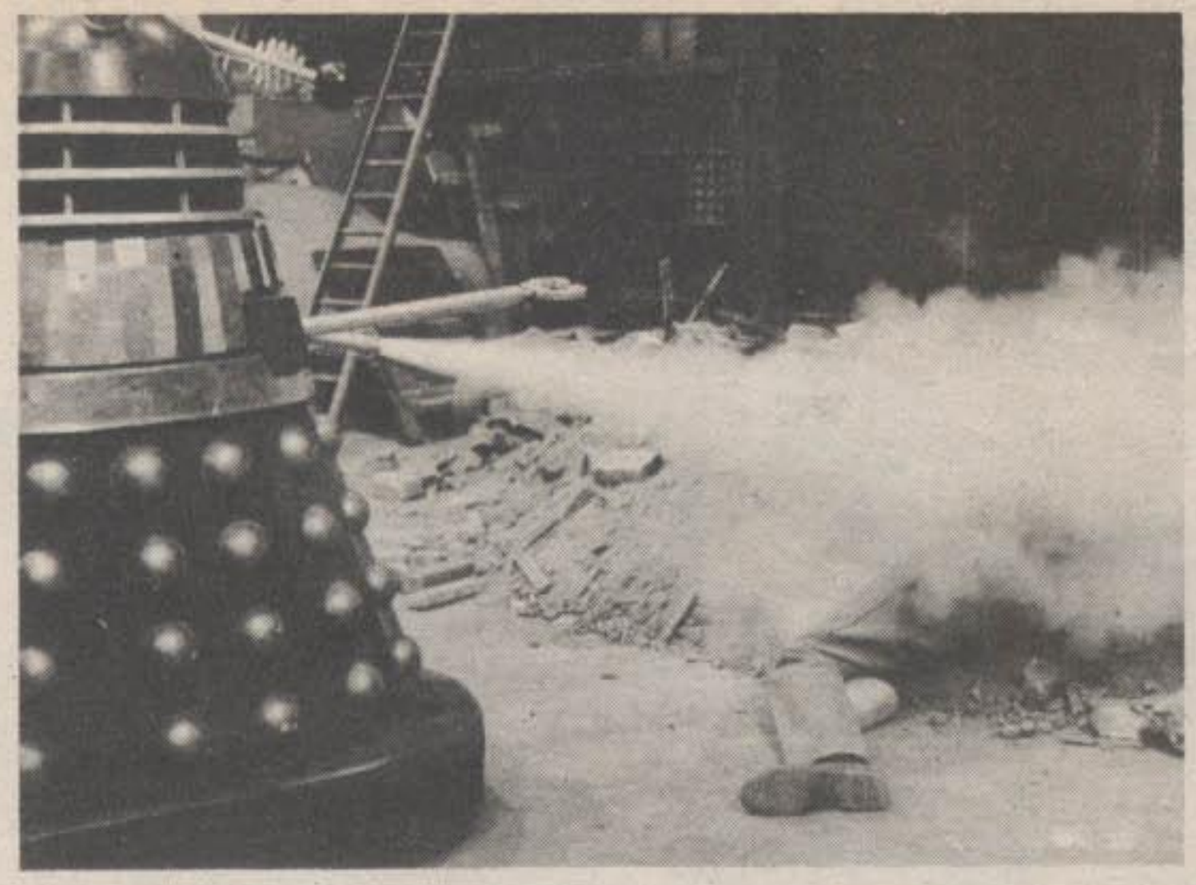


Above left: *A Dalek uses its fire extinguisher on another victim (Dalek foam home?).* Above right: *The Daleks go wild in the streets in* Dalek Invasion Earth 2150AD *(1966).* This picture: *After a nasty attack of comedy relief PC Tom Campbell (Bernard Cribbins) is comforted by the Doctor (Peter Cushing) and Louise (Jill Curzon).*

for America but was out-bid by Walter Reade who was given the go-ahead by British Lion to produce a second film. Joe Vegoda asked Milton Subotsky to adapt the second TV story, featuring the Daleks into an 84 minute screenplay. Peter Cushing returned in the role of the Doctor and Roberta Tovey re-appeared as Susan. Other dommitments however, prevented Roy Castle and Jennie Linden from playing Ian and Barbara. This time the Doctor is accompanied by his niece, Louise, and a young policeman who enters the TARDIS by mistake, believing it to be a phone box. Originally Tom Campbell was just an ordinary fellow waiting to use the phone, but David Whittaker was asked to add a sub-plot explaining how Tom Campbell, a policeman on the beat, becomes the victim of a smash and grab raid. He enters the TARDIS in order to ring for assistance. The interior of the policebox was a lot tidier than in the first film now having walls covered in curtains. Filmed again in Techniscope and directed by Gordon Flemyng the new picture was called *Daleks Invasion Earth 2150AD.* The posters for the film made great use of death and destruction with one of the Dalek slaves, a Robo-man, pointing a gun at you. Behind him were scenes of Daleks blasting away a people and vehicles and the air above was filled with their huge flying saucers. Milton Subotsky had originally intended that the Daleks shoot out flames from their gun sticks as the 'negative death' effect was impossible to reproduce on film even though it worked fine on tv. However John Trevelyn, the censor, believed that children would be too scared of the flames. So Subotsky went to the other extreme and used fire extinguishers.

Jill Curzon was chosen to play Louise and Bernard Cribbins, Tom Campbell. Other well known British stars included Ray Brooks, Andrew Keir and Philip Madoc. The screenplay, once the time travellers reach Earth in 2150, closely followed the tv script, except that Cushing's portrayal of the Doctor was made more vulnerable than Bill Hartnell's. There were of course some plot changes but the only real difference occurred at the end of the film, and only in that it was a lot more spectacular than the tv version.

Again filmed at Shepperton Studios, the giant soundstage was used for an enormous panorama of a London skyline with the underneath of a massive Dalek flying saucer straddling the ruins. Almost 120 feet across it ►

was indeed a most impressive set piece. This time, however, the budget allowed location work to be shot and all the sequences showing the Daleks spaceship in flight, were filmed out of doors. Unfortunately strong winds had a tendency to make the 3 foot model swing dangerously backwards and forwards, and even though these scenes were shot at high speed, a slight movement is still detectable. Perhaps the most spectacular sequence involving the saucer occurs at the end of the film when the huge spacecraft caught in a magnetic whirlpool, crashes into the mine entrance. Unfortunately the cut to live action with the Earth people taking shelter over a grassy verge looks more like a band of refugees hiding from a rather smokey bonfire. When the Dalek control room explodes the producers of the picture decided to take a leaf out of the BBC's book and use miniature Louis Marx Daleks. It was certainly a lot cheaper that way.

In order to promote the film, British Lion again spent a lot of money on publicity. Excerpts from the film appeared long before distribution, on television in programmes like Granada's *Cinema* with Michael Scott. An arrangement was made with Quaker Oats to hold a competition, the first three prizes again being life size film Daleks. Full details of how to enter appeared on boxes of Sugar Puffs. On the back of the packet was a full colour still of a red Dalek in the robotising room aboard the spacecraft. below it was the following caption: "Enter the exciting Sugar Puffs Dalek contest and you could be one of the lucky winners of a life size Dalek from the latest film *Daleks Invasion Earth 2150AD*. You can actually get inside and make the Dalek move anywhere you want! Operate the "Human Detector" and the deadly Dalek ray. There are three Daleks to be won, and for 500 runners up, there are battery operated toy model Daleks manufactured by Louis Marx Ltd. " The competition was written out as follows: "Below is a list of qualities for fighting Daleks. Pick the six you think most useful, then put them in order of importance.

A. Be able to imitate a Dalek voice.
B. Have a protective suit against Dalek ray guns.
C. Carry emergency food and water pills for a week.
D. Know how to do first-aid.
E. Be able to travel enywhere in space.
F. Have a knowledge of electronics.

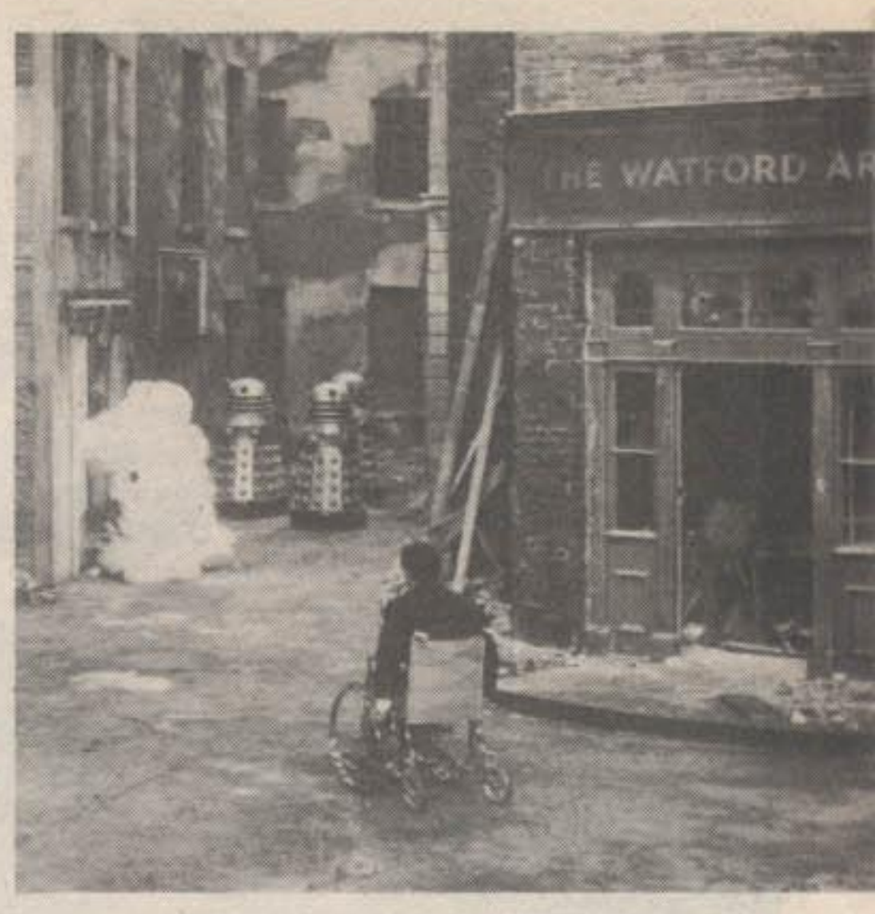
Top left: *PC Tom Campbell (Bernard Cribbens) apprehends Susan (Roberta Tovey) as Louise (Jill Curzon) and the Doctor (Peter Cushing) look on in horror.* Top: *Two terrible Robomen interrogate the Doctor and Tom while a Dalek emerges from the murky depths of the Thames.* Above: *The Doctor is questioned by the Daleks about the vital Mercury Link from the TARDIS in* Doctor Who and the Daleks *(1965).* Opposite page, top right: *There is nowhere to run for this hapless victim as he is confronted by the deadly Daleks in the ruined streets of London. A scene from* Daleks Invasion Earth 2150AD *(1966).* Right: *A portrait of Peter Cushing as the eagle-eyed Doctor.*

G. Carry a radio to contact Earth from space.
H. Have resistance to brain-washing.
I. Know how to operate the Tardis.
K. Be as clever as Doctor Who.
L. Know hot to tell other people what to do.
M. Never panic when in danger."

To complete the competition, in not more than ten words entrants had to state why "I think Sugar Puffs would help me fight the Daleks because . . ." 10 year old John Streeter from Sussex won the red Dalek from the back of the packet.

British Lion provided full size cardboard Daleks for display inside cinemas, while the real thing was transported on mobile trucks around the country. A painting contest was featured in some newspapers with a drawing of a Dalek saucer flying upside down. The sheet music was published by Lynn Music, but failed to stimulate interest with, as the campaign sheet referred to them, "Artistes and recording companies". Actually the music was a great deal more enjoyable in the second movie than in the first. Other ad-items included linen banners, available in three sizes, a set of coloured stills, a full colour quad poster and overprinted paperbags, serviettes and milk bottle collars.

Perhaps the most amusing of British Lion's ad campaign are the catch-lines, suggested to newspapers as likely leaders for their reviews. "Adventure – 200 years before its time", "A shattering look into the future", "Adventure on air – on earth – and underground", "Thrilling and terrifying adventure



in the future", and (if you can believe it) "The Year when even strong men shivered . . .".

On the full colour 11 x 14 lobby card set for the film (now a collectors item) are some interesting camera errors. In the still of Peter Cushing standing outside the TARDIS, in the rubble of a London street a microphone boom is plainly obvious jutting into the frame bottom right. On the still of Cushing and Cribbin's walking toward the river front, one of the studio lighting bars can be seen sticking into the top of the picture. The same problem again occurs on the famous still of the Roboman facing the Red Dalek below the spaceship.

Strangely enough, with all this excellent promotion, the second Dalek film failed to do the box office of its predecessor, and as it had cost a lot more to make, that was catastrophic for British Lion, who were failing fast as a film company. Feelings of the critics were mixed. Cecil Wilson of the *Daily Mail* said the film "Mingled with the pleasure of seeing them perish is the chilling thought that they will be back before long, to glide and grunt their devilish way through another Dalek picture." *Film Review* approached the film as follows, "Although the Daleks chief adversary is not mentioned in the title of this futuristic film, Doctor Who is as prominent as ever in this cinema size helping of their latest destructive onslaught."

The Kentish Mercury in an exclusive interview with a Dalek really went to town in the film's favour. "We-have-no-use-for-girls-like-Roberta-Tovey-and-Jill-Curzon. We-exterminate-your-sort-of-strapping-heroes-like-Ray-Brooks." the Dalek told them. "But-personally-I-am-getting-fed-up-with-films-about-Earthmen-and-if-I-see-another-one-in-which-one-of-our-flying-saucers-is-made-to-look-as-though-it-is-held-up-by-strings-I-shall-burn-up-the-screen-with-my-ray-gun". However, a large photograph of Jill Curzon in shorts and "kinky" boots, sporting a ray-gun has a foreground Dalek looking very worried. Perhaps with good reason as Jill Curzon was the English Ladies Pigeon Shooting Champion in 1961.

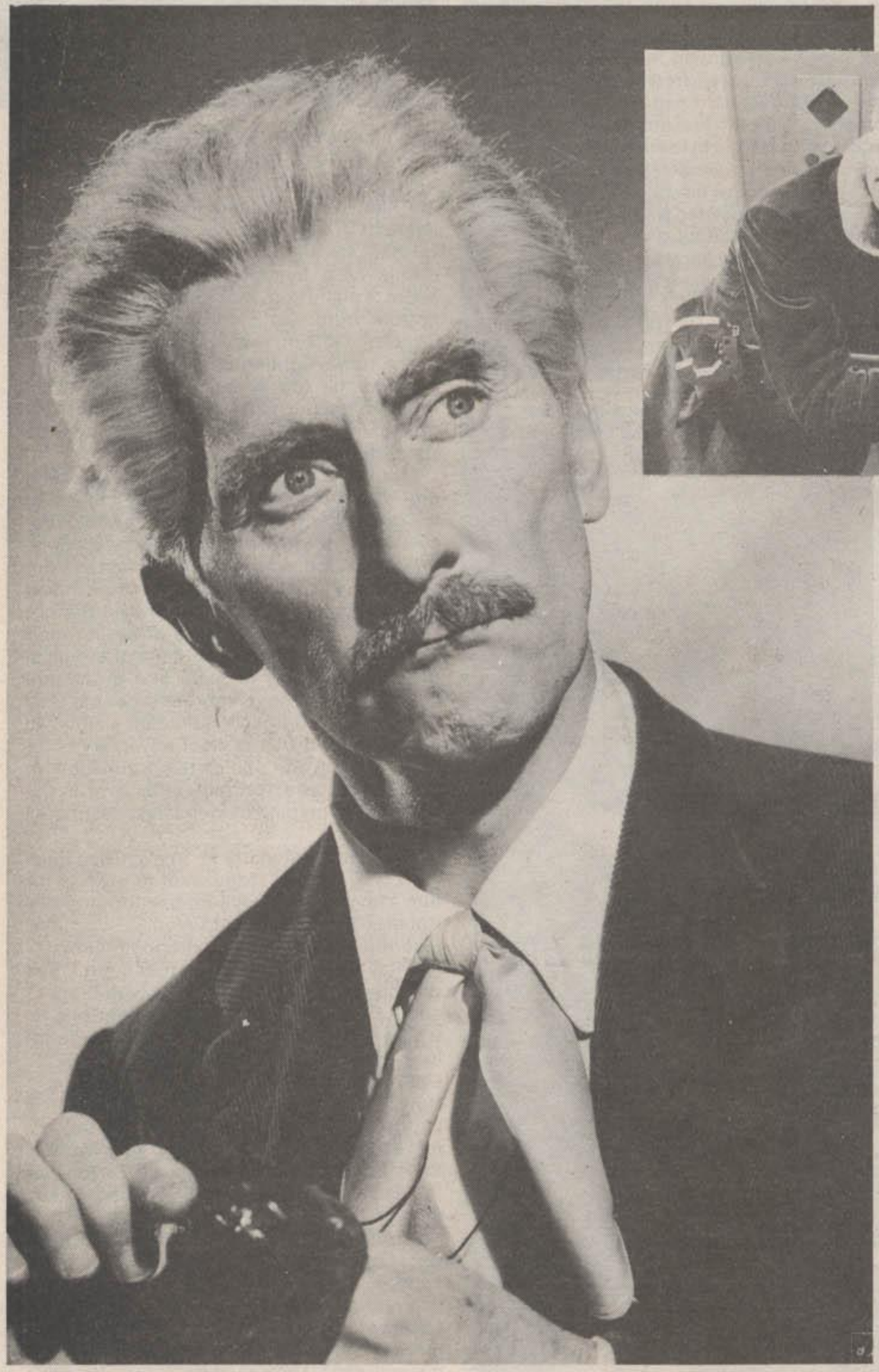
Letters to *Film Review* from cinemagoers were mixed on the subject. M. Fisher of London NW5 asked "What is an actor like Peter Cushing doing in a film of this low calibre? It is pitiful. The acting in the film was more corny than a cob and the film sets were not authentic. The only thing I liked about this

monstrosity was the music. Apart from that – ouch!" J. Miles of SW18 felt differently however, "a great film in every detail. The robot-men acted very well throughout and their costumes were excellent. To me this was the film of the month". *The Financial Times* were less than kind. "The script is dim, the direction sloppy, the acting variable to execrable and the editing loose enough to mislay whatever dramatic excitement there might otherwise have been." To make matters worse, if *Coast of Skeletons* wasn't bad enough for the release of the first Dalek film, *Daleks Invasion Earth* was saddled with three features at various cinemas. *Indian Paint, Hide and Seek* and *Queen of the Pirates*. This kind of sloppy distribution sealed its fate.

On a scientific level the film does look a little silly by present day standards. One example, is when one of the mine workers explains to the Doctor that he knows how to deflect the Dalek bomb down a disused mine shaft. No one bothers to ask him how and what will happen if he fails. It's just taken for granted that the plan will work. Another error occurs when a 1950s van suddenly appears as a means of transport in 2150. At least on tv an explanation is given that the vehicle comes from a transport museum, all contemporary cars and lorries having been destroyed by the Daleks.

Dalek Invasion Earth 2150AD was so unsuccessful that plans for a third film were dropped. Milton Subotsky still retains the rights to a new *Doctor Who* film and for a short while he even considered using a script written by Tom Baker that the actor sent to him in the late Seventies. It was also hoped that Walter Hill (*The Warriors*) would direct it. An ambitious project that never materialised. But Milton keeps his options open and who knows, perhaps the Daleks might once again make it to the big screen ●

A special thanks for assistance with this article to Milton Subotsky and Felicity Bond of Thorn EMI for loan of the pictures.



Two faces of Peter Cushing, the forgotten Doctor, as he appeared in the Dalek films.

Doctor Who and the Daleks (1965)

Peter Cushing (*as The Doctor*), Roy Castle (*Ian Chesterton*), Jennie Linden (*Barbara Wright*), Roberta Tovey (*Susan*) with Geoffrey Toon and Barry Inham.
Directed by **Gordon Flemyng**, Screenplay by **Milton Subotsky**, based on the BBC television serial by Terry Nation, Photographed by **John Wilcox**, Music by **Malcolm Lockyer**, Electronic music by **Barry Gray**, Art direction by **Bill Constable**, Make-up by **Jill Carpenter**, Produced by **Milton Subotsky** and **Max Rosenberg**.
Time: 85 mins (78 mins on video) Cert: U
On Thorn/EMI Video: TXC 90 0595 4/TVC 90 0595 2

Daleks Invasion Earth 2150AD (1966)

Peter Cushing (*as The Doctor*), Bernard Cribbins (*PC Tom Campbell*), Jill Curzon (*Louise*), Roberta Tovey (*Susan*) with Andrew Keir, Ray Brooks and Philip Madoc.
Directed by **Gordon Flemyng**, Screenplay by **Milton Subotsky** with additional dialogue by David Whittaker, based on the BBC television serial by Terry Nation, Photographed by **John Wilcox**, Music by **Bill McGuffie**, Electronic music by **Barry Gray**, Produced by **Milton Subotsky** and **Max Rosenberg**.
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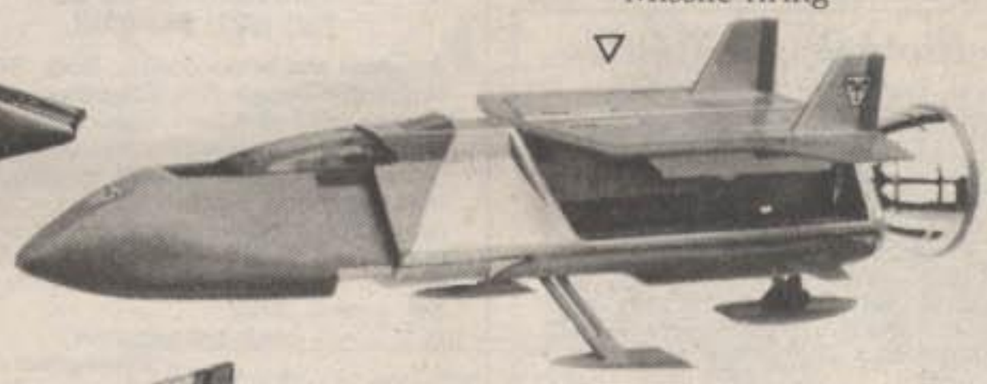

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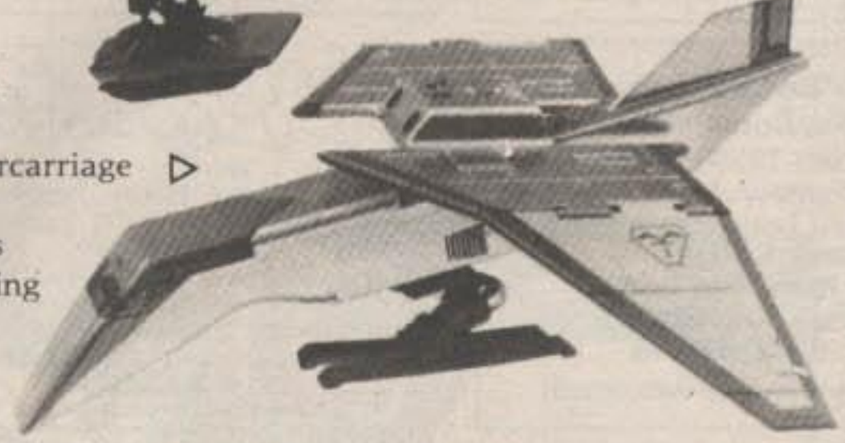

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cont'd from pg 10

"SO IT'S LATER, AND I'M HOTDOGGING THROUGH THE ASTEROIDS. THE SONG IN MY HEAD IS DRIVIN' ME **NUTS**, BUT I'M FLYIN' LIKE A DREAM."

"THE FREEFALL WARRIORS? WHO ARE **THEY?**"

"WHEN BAM! THE COMPUTER PICKS UP A READING."

"I DOVE FOR THE NEAREST PLANET..."

"LEVELLED OUT. THE COMPUTER'S TELLIN' ME ABOUT THE STRUCTURE AHEAD."

"ABOUT HOW ITS INTERIOR VOLUME IS *LARGER* THAN THAT ALLOWED BY ITS SURFACE AREA."

YOU MEAN, ITS INSIDES ARE *BIGGER* THAN ITS OUTSIDES?

YEP.

WELL I'LL BE A MONKEY'S UNCLE. IT'S JUST LIKE THE BLUE BOX.

"THING IS ... WHAT KIND OF LOONY SET-UP HAD I STUMBLED ON?"

OH, MIGHTY RA-SHAGGOTH... THOU WHO MUMBLE IN THE DEPTHS... WATCHER OF THE COSMIC VIDEO...

LIGHTEN OUR DARKNESS. GRACE OUR HUMBLE EXISTENCE AND INHABIT THIS DAY THE TEMPLE OF ETERNAL CONFUSION.

WE HAVE OBSERVED THY LAWS. WE HAVE KEPT THY COMMANDMENTS. WE AWAIT THY RECEPTION ON ALL CHANNELS.

THINE IS THE CONTRAST ... THE POWER AND THE VOLUME ...

TO WASTE. OR *NOT* TO WASTE. THAT IS THE INTERROGATIVE.

IT COULD BE A *BLUE BOX* IN DISGUISE. WHAT D'YOU THINK, COMPUTER?

BE·ON·THE·SAFE·SIDE --- KNOCK·IT·OVER --- SHALL·I·SHOVE·IN·A·20-M?

GO AHEAD, BABY.

"SO THE COMPUTER SOCKED IN A 20-MEGATON WARHEAD ... AND I MADE ANOTHER PASS."

"ONLY THIS TIME I MADE SMOKE. A PRETTY, THREE-COLOUR TWIST WITH A NICE LITTLE ROLL AT THE END..."

JUST IN CASE ANYBODY WAS ***WATCHING***, YOU UNDERSTAND."

FOOOOCH!

WHUMP!

"THE SMOKE SPELLED OUT MY CALLING-CARD IN RED, WHITE AND BLUE...

BUT WHO WOULD BE WATCHING IN A DEAD-END SYSTEM LIKE THIS?"

COSMIC HITS - ULTRA SAID 311597

"SO I SPLIT. SOMEWHERE IN THIS CRACKPOT GALAXY THE BLUE BOX WAS WAITING..."

YOU KNOW, GROAT ... ON THE THIRD PLANET OF SYSTEM SOL THERE IS A RELIGION PRACTISED WHERE THE WORSHIPPERS REVERE A GOD OF LOVE...

I THINK THE TIME MAY BE RIPE FOR A CHANGE!

MEANWHILE...

DOC ... DO SOMETHING ... SAY SOMETHING!

RIGHT.

YOU'VE GOT JUST THREE SECONDS TO PUT DOWN THOSE GUNS.

ONE.

TWO.

TWO AND A HALF...

FIRE!!

WHAT HAPPENED?

WHAT HAPPENED? THE GROUND GAVE WAY IS WHAT HAPPENED.

IT'S BEEN MINED.

IT'S A TUNNEL. THE MOLES ARE TRYING TO BREAK OUT AGAIN!

MAINTENANCE? PERIMETER PATROL... THERE'S BEEN ANOTHER BUST-OUT...

"CAN WE HAVE A 'DOZER TO CENTRAL COMPOUND?"

"YES. I KNOW IT'S THE MIDDLE OF THE NIGHT, BUT THIS IS IMPORTANT."

THAT'S OUR EXIT SEALED OFF, DOC. WHAT D'YOU SUGGEST WE DO NOW? HMMM?

WELL. EVERY TUNNEL HAS TWO ENDS...

THERE'S ONLY ***ONE WAY*** TO GO FROM HERE, GUS.

ONWARDS.

NEXT: MOLES in a HOLE... RATS IN A TRAP!

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DALEK DILEMMA

William Cook from Milford Haven wants to know: "About the Dalek Supreme in *Planet of the Daleks*. Did a new casing have to be constructed or was one of the ordinary machines refitted with light valves, base and repainted? Or was it a repainted Dalek from the second *Doctor Who* film?"

Almost right. All the Daleks, save the ones given away in a competition, from the second film were burnt along with the rest of the props. The Dalek Supreme featured in *Planet of the Daleks* was in fact a refurbished unit from the first Dalek film. The same Dalek that appeared in *Death to the Daleks*.

CHANGE OF IDENTITY

On the subject of Daleks, a quickie from Kevin Calliers, Mid-Glamorgan: "In *Genesis of the Daleks* Davros spoke in the familiar harsh, metallic voice. Yet in the last Dalek story, *Destiny of the Daleks* he spoke in a human voice. Was there any particular reason for the change, either technical or change of actor?"

Yes. Change of actor. Michael Wisher played Davros in *Genesis* while David Gooderson portrayed the evil creator in *Destiny*.

A HEAD CASE

Ian Broad of Merthyr Tydfil asks: "1) Are the head globes in the adventure *Moonbase* used by the TARDIS crew the same as the ones used by Kari and Olvir in *Terminus?* 2) Please, if possible could you print in your magazine all the records ever released connected with *Doctor Who?*"

The space helmets you refer to in both stories are similar, but no, they are not the same. For starters one was in black and white, the other in colour. The Designer for *Terminus* was D. Robertson who had nothing whatsoever to do with *Moobase*. A list of records associated with the programme will be printed. If not next issue then very soon.

SPEARHEAD ROCKET

At last away from Wales and down to the south coast where Leighton Halserfield awaits with these questions: "Why in *Spearhead from Space* did the Autons try to kidnap the Doctor. Surely they couldn't have thought him a threat as he had only just landed on Earth. Also why kidnap him, they generally prefer to kill people?"

The reason for the interest in the Doctor was initially they thought he had the Swarm Leader meteorite. Later though, they wanted him destroyed because he posed a serious threat to them.

Secondly from Leighton: "In the story *The Daleks*, the Daleks claim to have launched a neutron bomb. Yet in *Genesis of the Daleks* no bomb was launched except for the Thal rocket. Was this rocket the neutron bomb or did the Daleks launch one later or even previously?"

The bomb referred to in *The Dead Planet* story was not actually launched at all. It was simply let off. This occurred after *Genesis of the Daleks* but before *The Dalek Invasion of Earth*. In all probability it was just after the trapped Daleks finally managed to escape from the Bunker.

COLOURFUL QUESTION

Jane Seale Carnall wants to know: "When was the first *Doctor Who* episode in colour? In **Doctor Who Monthly 61** the implication is that it was in 1970, with Jon Pertwee's first adventure. But in my encyclopedia of Science Fiction (edited by Peter Nicholls) it says that the first colour episode was filmed in 1968! Which would imply *The Web of Fear* or somewhere around then."

The first colour episode to be transmitted was, as you say, Jon Pertwee's *Spearhead from Space*. This went out in January 1970 so obviously it must have been filmed in 1969. Out of interest it was all done on film with no Video Tape because of, yes you've guessed it, a union strike. There were some BBC2 test transmissions in 1968. Whether or not they included *Doctor Who* is unfortuntately untraceable.

Brendan Noble of Middlesborough in Cleveland asks the following: "Are the pillar-corners of the TARDIS interior the same pillar-corners as used in the Thal city corridors of *Genesis of the Daleks?* If not, are there any examples of scenery being used again and again on *Doctor Who* as different parts of a set?"

No. The TARDIS interior was purpose built. Various props are used time and time again, ➤

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mainly of late between *Doctor Who* and *Blake's 7*. Years ago props bandied between *Doctor Who* and *Out of the Unknown*. Two of the more notoriouos props to keep re-appearing are one, the machine pictured above from *The Space Museum*, which has been used in; *The Keys of Marinus, The War Machines*, as the X-Ray laser in *Wheel in Space* and *The Seeds of Death*, to mention but a few. Also it made appearances in *Out of the Unknown* and *A for Andromeda*. Recently the Panel from the Keller Machine of *Mind of Evil* fame (also pictured) originated in *Out of the Unknown* and has made debuts in *Terror of the Autons, Mind of Evil* (twice), *Ambassadors of Death, The Green Death, The Time Warrior* and *Invasion of the Dinosaurs* to name but a few, as well as several Baker stories.

BACKDOOR JOB

We visit Cheam in London where Andrew Osborne asks. "When are we going to see more of the TARDIS interior. The rear doors or escape doors have only been used once in a Patrick Troughton story."

Without giving away too much it is safe to say that we will be seeing some of the TARDIS interior in the up and coming series. As for the escape doors? We must have been looking the other way when they were used. Are you referring to the same ones as used in *Logopolis?*

Send all your Doctor Who questions to:
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BOOK REVIEW

Review by Michael Daniels

Doctor Who – the Unfolding Text, by Jeremy Tulloch and Manuel Alvarado published this month by the McMillan Press, is a highly interesting and a well-researched piece of work that explores in considerable depth, and with almost shocking astuteness, the creation and continuation of the world's longest running science fiction TV series. It is a truly remarkable attempt by Messrs Tulloch & Alvarado to pinpoint not only the reasons for the programme's longevity but also the reasons why decisions were made to move the show in one particular direction or another, and indeed why such decisions were taken in the first place. Also explored is the basic premise of the show and the way in which that it has been shifted as various producers have brought their own particular style to the programme. The first story (*An Unearthly Child*) is subjected to particular scrutiny and enables one to view those particular four episodes in a quite different way. *Doctor Who – the Unfolding Text* will not however allow one to learn the truth about William Hartnell's wig or enjoy the nostalgic reminiscences of an early set designer, for it is not that kind of book.

To the casual observer, *Doctor Who – the Unfolding Text* might appear to be yet another effort to cash in on the *Doctor Who* market already overcrowded when it comes to the nostalgia business. In this Anniversary year a lot has been, and will be, written about *Doctor Who,* much of it dealing with the show's history in a straightforward though enjoyable way. *Doctor Who – the Unfolding Text* does not compete with any of these publications, nor does it intend to. Written in an extremely adult prose style it is definitely intended for the adult reader. Unfortunately, it means that this interesting tome will probably find a rather small market awaiting it for the appeal of its general subject matter (*Doctor Who*) will undoubtedly be negated by the somewhat obtuse phraseology which is used throughout the book from cover to cover.

However, for those determined enough to attempt the book the effort is repaid. Tullock and Alvarado have done their research very well and deserve some praise for producing what is perhaps one of the most intricate examinations of a television series ever carried out. Although their work is too detailed to go in depth in the space of this review it is worth mentioning two of the most interesting areas which they explore.

Firstly they look at in some detail the general social background against which any series was produced and thus how common-day events to some extent dictated the style and subject matter of the stories. This also includes the vital area of "coding" by which a series or an aspect of that series is classified. This covers the style and content of shows ranging from *An Unearthly Child* to *The King's Demons* and helps to illustrate how things have changed and not merely for technical reasons. What is now permitted to be shown in a programme could not be shown then, ie, mental illness in *Kinda,* close-ups of burning Terileptils in *The Visitation* and this is because our perceptions of what we are seeing and the way in which we code it have changed. For instance the *Dixon of Dock Green* policeman and the two teachers (Chesterton and Wright) in *An Unearthly Child* which would have been coded by a 1963 viewer as images of "normal life" and a comforting reassurance that "everything was all right" would not affect today's viewer in the same way as neither the police or teachers command the same feelings in 1983. Tulloch and Alvarado then show how these images were counterpointed by following scenes which were designed to appear at a tangent to normal, ie, a Police Box in a junk yard and a discussion between the two teachers about the behaviour of a pupil of theirs . . .

In a more general area *Doctor Who – the Unfolding Text* also looks at styles that the various producers have given to the show. While concentrating mainly on Nathan-Turner; Williams and Lambert, (Innes) Lloyd, Letts and Hinchcliffe are also covered to some degree. Different people at the top have brought their own personal touch to the programme over the years, and one is able to ascertain to what degree these changes have influenced the overall concept of the show. Whether a lot (Graham Williams decision to bring humour into the show after the Hinchcliffe "gothic horror" years had brought about much criticism) or a little (Peter Bryant continuing the "monster look" inherited from Innes Lloyd since it was popular and successful). These questions and many more can be answered within the pages of *Doctor Who – the Unfolding Text* – if you search carefully enough.

The only reservation one might have about such a book as this one is the degree of earnest with which the various facts are presented and one can almost feel that Verity Lambert must have sat in her Threshold House office and planned her stories by "codes" instead of other such conventional devices. Is it perhaps possible that analysis after the event can sometimes produce a result that was arrived at by luck and intuition, rather than complicated thought processes to produce right "codings". Surely some provision could be made for the odd flash of genius and inspiration that seems to come from nowhere.

Definitely not a book to slip between little Johnny's K-9 and Doctor Who annuals this Christmas, but buy it for him for when he grows up. It is a unique and memorable publication of which every *Doctor Who* fan should have copy to add to their collection of *Doctor Who* memorabilia ●

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